THE DOWNTOWN GALLERY

STATEMENT

June 29, 1963 19

32 EAST 51 STREET • NEW YORK
Telephone: PLaza 3-3707

Dr. Milton Kramer

1126 Park Avenue

New York City

DEBIT		CREDIT	
Dec. 1961	$1,351.88	Mar. 1962	$ 50.00
		Apr.	100.00
		June	100.00
		Dec.	150.00
		Mar. 1963	50.00
			$ 450.00

Balance due: $901.88

May statement read: $401.88 due to error in posting $500. sent by client Mr. K.....

My apologies to you for error.

Adele B. Rosenstein
Bookkeeper

Radio Station WPAT

A DIVISION OF CAPITAL CITIES BROADCASTING CORPORATION
EXECUTIVE OFFICES AND NEW YORK STUDIOS TWELVE WEST FORTIETH STREET, NEW YORK 18, N. Y. MURRAY HILL 8-8300

June 25, 1963

Received from WPAT, in good condition, the photograph of "Contemplation 1912" and of William Zorach, lent for use in the July issue of the WPAT Gaslight Revue Program Guide.

Mrs. Halpert

The Down Town Gallery

32 East 51st Street

New York 22, New York

so laboriously and beneficently assembled, in disregard of the mandates of the founder and the contributors, and the paramount public interest.

5. It is incumbent upon the trustees to apply the funds and articles contributed to the institution to the specific purpose for which they have been donated, and the trustees have no right to apply such funds and such artistic objects to any other purpose. The contributors and the Attorney General may institute legal proceedings to compel the trustees to remain faithful to the purposes of the gift, and to restrain the Trustees from dissipating the gift and its purposes in order to advance some other object of the institution entirely different in character from the purpose which the donor selected. The New York Court of Appeals has decreed that a charitable corporation cannot divert a gift from its intended purpose; that it may not receive a gift made for one purpose and use it for another, unless a court should so direct.

6. So far as we can ascertain there was no prior consultation of the Museum's Advisory Council, nor of the numerous contributors to the Museum, nor of the users, nor of the director and curators, nor of the City or State of New York, nor of any

July 1, 1963

Lexington Stationery and Cigars
623 Lexington Avenue
New York 22, New York

Dear Sir:

Will you please discontinue newspaper delivery at this address as of Wednesday, July 3rd, when I move to Eden Hill Road, Newtown, Connecticut. I would like to have The New York Post sent to me directly to the Connecticut address until further notice but the Sunday papers may be entirely discontinued during July and August.

Thank you for your attention.

Sincerely,

ECH:lk

FLINT INSTITUTE OF ARTS
DE WATERS ART CENTER
DR. G. STUART HODGE, DIRECTOR

1120 EAST KEARSLEY STREET, FLINT 3, MICHIGAN TEL.

July 10, 1963

Mrs. Edith Halpert
Downtown Galleries'
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

I talked by phone today with Mr. Marin concerning the possibility of a one-man show of Ben Shahn here next winter. He and his work are much in demand of course, but I feel it is worth the try, and that given the opportunity there should be sufficient time to organize such a show - whether retrospective in nature or otherwise.

January 7 - February 1, 1964 would be the best dates for us, though periods in February are also a possibility. Some years ago Alexander Eliot then art editor of TIME magazine mentioned Shahn as one artist who is also a lucid speaker. It would be fine to have him speak on our Membership lecture program at the opening of such a show on a Tuesday or Thursday evening during the exhibition period. There is also a very good possibility of buying one of the paintings for our permanent collection. Should such a show be possible, no doubt you could help us locate various Shahns from museums, etc. from whom we could ask to borrow for the exhibition.

One other item is a "Collector's Show" I am scheduling here for November at which time I hope to borrow paintings for sale here from various New York galleries. I hope the Downtown may assist us in this as well.

I will need to know by August (for our Annual Brochure's printing) whether the Shahn Show is a possibility for our '63-'64 schedule. I certainly hope so.

I expect to be in New York in late August and hope to be able to contact you then also.

Sincerely,

G. Stuart Hodge
Director

GSH:db

P.S. Enclosed one of our recent catalogues.

effect your consignment list shortly and cover the collection with insurance immediately.

No one could conceivably doubt your authenticity, which is delightfully, refreshingly inimitable and for Real! --- Of course I am aware what we should properly do in re your visit, and putting such a question to you was embarrassing. I much prefer to be generous. We seem always to be in a financial bind here, simply for lack of sufficient funds, not misappropriation, malfeasance or any other form of mishanding. This well heeled community knows how to stay well heeled. Now I have to be concerned that I leave Jon Lavitt a budget that is reasonable for the remainder of the year. Anyway, we hope to write and dine you and expect of course to pay your travel expenses. Who knows? In the meantime we might stumble into a gold mine, in which case we'll give you the Rotusland treatment for sure.

Jim

July 3, 1963

Mrs. James Thurber
West Cornwall,
Connecticut

Dear Mrs. Thurber:

I was very pleased to hear from you and am most sympathetic in relation to the problems you had. I hope that you are now relaxing, and that I will have the pleasure of seeing you in September.

The gallery is closed during July and August and reopens after Labor Day. We are still holding the Thurber portraits and look forward to your visit.

Sincerely,

EGH:lk

June 24, 1963

Mrs. Sylvan Lang
700 Alta Avenue
San Antonio 9, Texas

Dear Mary:

Thank you for your note.

May I take this opportunity to express my deep apologies for not communicating with you while you were in New York. Because of some very serious problems which had developed during the time and the resulting mood I thought it wise to do a disappearing act to avoid imposing myself on people of whom I was fond. I can tell you more when you come to New York in the fall and I am sure all this will have been forgotten - I hope.

Please don't worry about inconveniencing me in relation to the Stuart Davis. Since we have so few of his paintings available, holding one example for a special client or friend is no imposition whatsoever as it makes it available for someone else in the future. In any event I will hold it till October when you and Sylvan are in New York and I hope we can have some fun together. Meanwhile, my very best regards.

Sincerely,

EGH:lk

July 2, 1963

Mr. Michael Swyers
13 West Gallery
13 West Union Street
Athens, Ohio

Dear Mr. Swyers:

Thank you for your letter. We would be very glad to cooperate with you in your desire to acquire a painting by John Marin.

I am quite sure that the Columbus Gallery of Fine Arts must have a number of Marin catalogues of major retrospective exhibitions including two held most recently; one held at the University of Arizona Art Gallery in February of 1963 and another organized by the University of California at Los Angeles in 1955-1956. Both catalogues are well illustrated showing the range of style, period and medium. The current prices are still maintained at a low figure with $10,000. as the top and down to $2,000. After looking through the catalogues you might indicate the type of Marin which interests you most and we will send you some photographs followed by an "on approval" consignment of two or three original paintings for your consideration. In the latter case the consignee assumes the expense of packing, shipping and insurance premium.

The gallery is closed during July and August but all mail addressed to me will reach me at my summer home.

Sincerely,

EGH:lk

then he has acquired a rather interesting collection - However, I felt you were, by far, the finest person on the horizon to guide a person seriously intent on collecting -

This Saturday, on June 29th - he is stopping off to visit the Downtown Gallery - where I hope he can meet with you and discuss particulars. . .

I hope you can be there - If your own plans prevent this - he will come anyway - Nothing is lost - for the experience will be most enriching - and we can try again for a future appointment.

Our life in Washington is much different from that in Buffalo. I have not lost my love for Art - Perhaps I can be of some use or service to you and your work here.

With warm greetings,
Kathryn Jochelson

Univ of Ariz Art Gall.
Feb. 1963

July 1, 1963

Miss Kathryn E. Gamble, Director
The Montclair Art Museum
South Mountain and Bloomfield Avenues
Montclair, New Jersey

Dear Miss Gamble:

As you probably know we are closing the gallery for the summer months but in view of the fact that the Marin exhibition is scheduled so many months later I am sure that we can make the necessary arrangements after we re-open in September. I am sure that we will find an excellent cross section of Marin's paintings relating to the state of New Jersey.

You will hear from me about mid-September when John Marin Jr., you and I can get together and make the specific selection or arrange for it at a later time.

I hope you have a very nice summer.

Sincerely,

EGH:lk

William A. McGonagle

Halemolile - 2036 Lee Place, Honolulu 17, Hawaii

& Jack that mfl time I am in N.Y. I want to mul their Kerry-Blue -

Soon after my return I collapsed with a sacro-iliac condition that has given me much pain for two weeks now. I have only been at work about 3 days & have spent much time having therapy. The doctor has found some other complications so I guess I am getting a general overhauling & revitalizing that is overdue - I already feel much, much better -

To be in N.Y. such a short time was really a heart-break, but it

JOSEPH H. HIRSHHORN COLLECTION
11 EAST SIXTY-EIGHTH STREET
NEW YORK 21
TRAFALGAR 9-7188

ABRAM LERNER
CURATOR

20 June 1963

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

A conflict of dates made it impossible for me to be present at your preview of the film series. I remembered your enthusiasm in speaking about this film project and I was really keen on being present.

I want to thank you also for the time you took to make my last visit to your gallery so interesting. It was most pleasurable and I look forward to the opportunity of coming in soon with Mr. Hirshhorn.

Kindest regards,

Sincerely,

Abram Lerner

Abram Lerner

AL:dp

ART IN AMERICA
635 MADISON AVENUE
NEW YORK 22, N.Y.

MURRAY HILL 6-7500

June 24, 1963

Dear Edith,

Am at work on the Gaylor "rediscovery" as you knew - your miniature critiques in your 1930 and 1932 press releases were terrific and quoting from them - would appreciate a line or two about <u>him</u> as a personality if you could do this -

I mentioned his memoir quoting bit about the Rivera murals, as follows - and wonder if you could send me a sentence to put in brackets to clarify what this was about - the murals had evidently not been destroyed when meeting took place at your gallery - was meeting about how to get them out, for some show??? in any case, if you could give me a clue, to insert to clarify this part I'd be grateful:

> We usually met at Edith Halpert's Downtown Gallery, this time up in her own apartment and Robert Laurent and myself and John Sloan and Stephen Hirsch were there. Edith had brought up the subject of the Rivera paintings in Radio City. She finally asked our opinion of what should be done and I said that I had long ago gotten over the idea there was anything sacred about art and I probably appreciated it and collected in a modest way but thought if I had a man do a decoration and that man was making a fool out of me, I would just call in a couple of stone masons or whatever would be required to remove it and chuck it in the Hudson River. John Sloan said he agreed with me 100 per cent and I don't recall what the others said. A couple of weeks afterwards this picture was destroyed and thown away and I was very much surprised to find the newspapers had given John Sloan one quarter of the first page where he ranted about the desecration of art and the crime of it and well into several columns. I never had any use for John after that...

A sentence to clarify would be much appreciated - best,

Jean

F

June 25, 1963

Mrs. J. Russell Cades
2136-A Round Top Drive
Honolulu 14, Hawaii

Dear Mrs. Cades:

In going through my file I found, much to my consternation, that your letter was clipped to some other correspondence and therefore was not answered promptly for that reason.

If you are still interested in "LINGERING MISTS" please let me know. Meanwhile I am sending you a photograph with the dimensions and all the pertinent data. Since we are closing the gallery for the summer months I would be glad to send this painting to you for consideration if you would assume the expenses involved in shipping it to Hawaii. We will pay for the packing and can send it by Air Express which is not an expensive process. Won't you please let me know.

It was nice meeting you and I hope to hear from you shortly.

Sincerely,

DGH:lk

William A. McGonagle
Halemollie - 2036 Lee Place, Honolulu 17, Hawaii

Sunday, July 7

Dear Edith,

I am indeed embarrassed to be so remiss in writing to you upon my return from New York.

Certainly you "made" my N.Y. visit the great pleasure it was - How I appreciated seeing the Weber show and other treasures in your gallery. I am still very excited about the Hewitt & think it would be great for the HOA, but I'm afraid my enthusiasm for it & other things will displease,

In any event I look forward to hearing from you plus a check - but pronto.

Affectionately,

DGR:lk

THE UNIVERSITY OF TEXAS
AUSTIN 12

DEPARTMENT OF ENGLISH

July 1, 1963

Downtown Gallery
N. Y. C.

Dear Sir:

I am interested in buying some of the graphic work of Ben Shahn. When in N. Y. C. I have found your shop closed for the summer. Can you tell me whether you have the serigraph (?) print of the empty music stands? Or other original prints? Do you have "Lute & Mobiles"? Or any small drawings of human figures? I would like to know the prices, of course, & any details you can give me.

Yours. Alexander Sackton

AMERICAN CRAFTSMEN'S COUNCIL, 29 WEST 53RD STREET, NEW YORK 19, N.Y. CIRCLE 6-6840

July 1, 1963

Miss Edith G. Halpert
32 East 51 Street
New York, N. Y.

Dear Miss Halpert:

I was so very sorry not to have been able to come to your opening on June 19 and feel more sorry not to have let you know ahead of time. I have been just appallingly busy and allowed things to pile up on my desk in an outrageous way. Now in clearing everything before going to Shelburne I find you note. I am sure it was a most interesting afternoon and I am sorry not to have written you. Perhaps I shall see you in Vermont if you are coming to the annual meeting of the museum.

With kindest regards and many apologies,

Yours sincerely,

Aileen H. Webb

Mrs. Vanderbilt Webb
Chairman of the Board

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK C. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
ROBERT B. GLUCKMAN
RONALD GREENBERG

598 MADISON AVENUE
NEW YORK 22, N.Y.
PLAZA 8-2700

July 3, 1963

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Enclosed is a draft of suggested letter to Mr. Jerome Donson. Change it any way you desire, especially if the facts are incorrect at any point.

As I explained, I would prefer from a legal viewpoint that the letter and the check state that his acceptance of the payment is in full satisfaction of all claims he may have. The way it is now worded he can raise a question as to whether he is barred from any further suit, even though he accepts the payment. However, because you did not desire this since it might make him feel that he has a claim, I have softened the language.

I suggest that on the check you write on the back "This represents final payment being made to you per letter of even date".

With best regards.

Sincerely,

Fred

FB/las
Enclosure

Another writer spoke of the trips that many scholars of the arts make to Europe to see small museums in out of the way places, museums which have gone on peacefully for centuries catering to a small audience, and making their contribution to the intellectual and artistic sum totals of their various countries, just because they have individual character, because they are not part of great institutions.

One writer closed her letter with the words:

> "If this note seems inadequate, it is because the death of a museum transcends the usual note of condolence."

As you may be aware, there is a rising tide of opposition to the proposed action by the Board of Trustees, among artists and educators, patrons of the arts, donors and contributors to The Cooper Union Museum, art dealers, museum directors and curators, persons and firms in the field of design, and citizens.

We are of the opinion that there are adequate grounds on which a proceeding in the Supreme Court of the State of New York can be based, through the intervention of the Attorney General of the State of New York and through suit instituted to stay the proposed dissolution, dispersal and sale of the collections. The Committee and its members are prepared to institute such a

Annex "A"

Membership of Committee to Save The Cooper Union Museum

Eugene V. Thaw	Art Dealer, E. V. Thaw & Co.
Dr. Lawrence S. Thurman	Pennsylvania Historical and Museum Commission
Dorothy Warren	Donor
Erica Wilson	Embroidery Expert
Miss Alice Winchester	Editor, Antiques Magazine
John Wise	Art and Antiques Dealer Wise Ltd. Galleries
J. Edward Wormley	Designer

Counsel: Albert I. Edelman, Esq.
Javits Trubin Sillcocks
Edelman & Purcell
375 Park Avenue
New York 22, New York

June 21, 1963

Mr. Robert Griffing
Honolulu Academy of Arts
900 S. Beretania St.
Honolulu, Hawaii

Dear Bob:

Just as I am to close for the weekend I realized that I have had no word regarding the receipt of the naked girl. She was shipped via Flying Tiger on June 11th. I hope she didn't drown enroute. Won't you please let me know?

It won't be long now! At the end of next week I am shifting residence to Eden Hill Road, Newtown Connecticut. Have fun.

Sincerely,

EGH:lk

to bar to bed, and had no time to fit in anything else. I come down very little in the summer, and I imagine that the Gallery is closed and you are abroad. I would be if I could. (Incidentally, Bob Coates recently had a check-up in Rome and seems to be all right. They had been worried because he's so thin, and if you can stay thin in Italy, it doesn't look good.)

If you still have the portraits in September, I'll surely see them, and if not, I can get in touch with Bob up here.

Cordially yours,

Helen Thurber

June 20, 1963

Mr. Louis Regenstein, Jr.
Smith, Kilpatrick, Cody, Rogers & McClatchey
Hurt Building
Atlanta 3, Georgia

Dear Louis:

Needless to say I am equally delighted that you and Helen are happy with the Max Weber painting which incidentally was the No. 1 favorite in the exhibition. I am enclosing another copy of our catalogue so that you might have the color reproduction for your records.

As I advised you all the paintings in the show were on public view fir the very first time. Two packages - one dating from 1907 through 1924; and the other from 1925 through 1957 were found by Mrs. Weber after all the work he left had been checked through for the final records. It was only a month or so before the show that the packages were opened and this great hoard was seen. Like many other artists I have known, Weber obviously selected from his life's work what he considered the milestones in his career. This was done consistently through the years, presumably for his own personal reference. However, again like many artists who follow this practice, the reference remained in the mind and the picture remained in the package. We had the same experience with John Marin who, however, did show them to me from time to time and also with Jules Pascin who actually pasted pictures of this type in a loose leaf book which I obtained after his death together with many other effects and subsequently sold to Mrs. John D. Rockefeller, Jr. as a unit. The latter is now in the collection of the Museum of Modern Art which inherited much of her collection.

For your further information after the two Weber packages arrived at the gallery I convinced Mrs. Weber that it would be a wise procedure to have each of the pictures mounted on rag board and sprayed to avoid the possibility of any future damage in transportation from one atmospheric situation to another now that we have become the

(cont'd)

June 28, 1963

Mr. Robert Strauss
53 Briar Hollow Lane
Houston, Texas

Dear Robert:

I have recently become involved indirectly in a problem which requires your assistance.

Way back in 1954 you purchased a set of thirty-seven drawings by Ben Shahn all relating to Sholom Aleichem for a large figure (Boy - was I cheap!) the sum of $1200. Evidently someone has been using a few of these drawings in advertisements and before we continue I would like to know whether at any time you gave permission to any organization for such reproductions. Won't you be a dear and reply at your earliest convenience! I am leaving for the country next Tuesday and will be gone all summer but will have to carry on with this problem nevertheless. Any mail addressed to the gallery will be forwarded, but for your information my address is Eden Hill Road, Newtown, Connecticut.

It has been so very long since you and Carol have paid us a visit. I do hope the glamour of Mexico will not hold you quite as strongly next season and that I will have the pleasure of seeing you all. My very best regards.

Sincerely,

DCH:lk

P.S. A self-addressed envelope is enclosed for your convenience.

I do wish you were coming down for a quick visit before you go away for the summer. Perhaps in the fall I'll "call a meeting" and see if that will entice you.

Take good care and I look forward to seeing you in July.

As ever,

Warren

Warren M. Robbins

WINTERTHUR

June 24, 1963

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

If you are bored, as you suggest, reading the transcripts of the interviews with Harlan Phillips, I am willing to bet a million that you are the only person who will ever be so. A hundred years from now, people will read that with the utmost fascination, as a remarkable record of a vivid personality and of the artistic life of this country.

My June visit to New York evaporated into the air. And in July, Constance and I take off for Wyoming. I shall count on seeing you the next time I come to New York and having a talk about many things, including the autobiography.

Sincerely,

Ted

E. P. Richardson
Director

EPR:s

The Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, U.S.A. *Tel.* 302 OL 6-8591

the executive of the zionist organisation · הנהלת ההסתדרות הציונית

בית הנכות הלאומי בצלאל
The Bezalel National Museum

p.o.b. 396 · t.d. · Jerusalem, Israel · ירושלים · phone: 5652 טלפון

July 9, 1963

Mrs. Edith Halpert,
Downtown Gallery
32 East 51st Street
New York City, N.Y.

Dear Edith,

I hope this letter finds you in good health and enjoying a pleasant summer.

We have just had the "wandering" Ben Shahn show here. It was really great to be able to show him. He is very close to the hearts of the people here. The graphic artists who use the Hebrew letter here naturally were overwhelmed with his calligraphy. There is an idea of asking Ben Shahn to design a postage stamp in connection with our new Museum's opening.

Enclosed please find a Max Weber post card which is a big hit. The painting was presented to us by Mrs. Rebecca Shulman. I hope that we can do the Max Weber show in about a year and a half or two. We should do it in the new building.

Have a nice summer.

Sincerely yours,

Karl Katz
Chief Curator

PHILADELPHIA MUSEUM OF ART · FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET · P.O. Box 7646 PHILADELPHIA 1

June 26, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

The World of Flowers exhibition has just finished and all the paintings are now being returned to their owners. We are happy to say that nearly 50,000 people saw the exhibition during the six short weeks it was here and it can definitely be considered to have been a great success. It was the first time such a large and varied collection of Flower Paintings has ever been seen, and judging from the many flattering letters it appealed to both flower-lovers and lovers of painting.

The Philadelphia Museum is extremely grateful to you for letting us include your beautiful Demuth and O'Keeffes. They were three of the pictures most admired in the exhibition. Therefore it is pleasant to realize that your sacrifice in lending them made it possible for so many people to enjoy them. Museums could not have exhibitions without the support of generous friends and we want you to know how very deeply we appreciate your great help.

With kindest regards,

Very sincerely yours,

HENRI MARCEAU
Director

HENRY CLIFFORD
Curator of Paintings

job

Telephone POplar 5-0500 · Cable PHILMUSE

RODIN MUSEUM · PARKWAY AT 22nd STREET

TELEPHONE: JUdson 2-0180 • Cable: WORLPUB NEW YORK

THE WORLD PUBLISHING COMPANY

BOOK PUBLISHERS
SINCE 1905

119 West 57th Street • New York 19 • N. Y.

2 July 1963

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thanks very much for your letter of June 28. I will look forward to hearing from you.

Yours faithfully,

John J. Simon

John J. Simon
Editor, [redacted]s

CONTEMPORARY ARTS ASSOCIATION • 5645 FANNIN STREET • HOUSTON 25, TEXAS

June 27, 1963

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

The Programming Committee, the committee responsible for planning all museum activities for the year, asked me to write telling you of an idea being considered for our major exhibit of the 1963-64 season and asking if you would consider working with us.

The theme would be three phases of an artist's career: early, middle and as they are working today. With this theme, we naturally thought of you since you represent a great group of painters and have been associated with them long enough to be thoroughly familiar with these three stages of their work. Not only do we feel a show of this type would be of great interest, but every article on art recently tells of the trend away from totally non-objective art and what is selling and not selling. The members of the Programming Committee feel it would be valid and timely to report this trend to our community.

Does this idea interest you? If we definitely schedule a show of this nature, it would be in February, March or May of 1964. The CAA operates on a very limited budget, as you may know, so what we can do depends entirely on the cost involved. I hope you understand the museum does not equate quality with cost, but the challange of producing the first without unlimited funds is responsible for the exciting and stimulating programs the CAA has contributed over the past twelve years. If you agreed to assemble this exhibit, using work from your gallery, or any other that you choose, we would hope you would include as many works as possible which would be available for sale. While not competing with commercial galleries, the museum does encourage the purchase of works from its exhibits since it is anxious for as many things as possible to remain in Houston.

The Programming Committee is at present meeting once a week and will continue to do so until the year's program has been fully outlined and approved by the Board of Directors. We meet tonight and will very likely meet again next Wednesday night. I explain to let you know how eagerly we will wait to hear from you. I hope you find our idea intriguing. I also know you will probably have questions. Please let me hear from you and I shall try to answer them promptly.

Cordially,

Mrs. Leland Marsters, Jr., Chairman
Programming Committee 1963-64

PM/p

Please let me know what arrangements can be made about installment paying. I have told my husband the price is in neighborhood of $400 and he has agreed to this. Mr. Dai indicated price would be closer to $600. At any rate, I feel Fred would be willing to pay this amount, too, if we can do it over a period of time — at least. I ~~were~~ his agreeable —

F
AFA

July 1, 1963

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

This is just about my last dash of the season and I plan to move to Newtown on Wednesday, July 3rd, for a complete rest after an especially hectic season.

When I get my bearings I will get busy working on my folk art book and hope to have a very complete report for you before we reopen for the fall season. Furthermore, I have resolved to reduce my responsibilities considerably as it is impossible to cover all the ground which has spread before me in an ever-growing pattern. Thus I may decide to retain a small but complete cross section of American folk art for myself and for a future gift as a unit to some institution in an area where the material is not easily accessible. The balance will be among the material I plan to dispose of and thus reduce my possessions and again my responsibilities. When this decision is arrived at would you be interested in seeing a photographic record of what I plan to give up before I start offering it elsewhere. There are a number of really outstanding items included which have not been on the market before and I am sure there are a number of objects in various media which would be a plus to your outstanding collection. There is no hurry but of course it will take me at least a month to get myself oriented to this idea and have all the records in proper order. However, I would like to know your feelings in the matter so that I could classify the material accordingly.

Also I hope that you may have occasion to be in the neighborhood of Newtown, Connecticut and will pay me a visit. I think you will enjoy seeing the old pre-Revolutionary house and I know I would enjoy so much having you stop with me. In replying would you be good enough to use the following address: Eden Hill Road, Newtown, Connecticut. My telephone there, during the month of July (I have to fly to the West Coast early in August for a week or two but will return by the fifteenth of the month to complete my vacation) is Code 203 426-4508.

My very best regards and do let me hear from you shortly.

Sincerely,

EGH:lk

by the State of New York, and the public and private duty of the trustees.

10. If you do this, and if the Committee or the Attorney General or the Court or the Legislature fail to intervene, prospective donors of works of art to any institution in this State will have no trust that the intent of their gifts will be respected or that the collections to which they contribute will be preserved.

--oOo--

Since we have chosen the course of addressing this communication to you, to afford an opportunity for reconsideration and redetermination, may we ask that you maintain the status quo up to the time of your response and for a reasonable period thereafter, so that we shall not be prejudiced in any way by any action in the interim toward implementation of the proposed dissolution, sale and dispersal. Since we have chosen to await your consideration and response, we trust that you will honor our proposal.

Very truly yours,

COMMITTEE TO SAVE THE COOPER UNION MUSEUM

June 25, 1963

Mr. E.M. Benson, Dean
Philadelphia Museum College of Art
Broad and Pine Streets
Philadelphia 2, Pennsylvania

Dear Emanuel:

In going through my follow-up file I find a letter from you dated April 22nd stating that you would have one of your "girls tusale with the transcript". Do you still remember? I hope you do as I am very eager to get that material for various reasons. May I hear from you?

My very best regards.

Sincerely,

EGH:lk

CHARLES P. PENNEY, JR.
ATTORNEY AT LAW
OLCOTT, NEW YORK

July 3, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed herewith is my check of $100.00 to be applied toward the balance due on my purchase from your gallery of a Marin watercolor and etching. This leaves a balance due of $1,340.00

Kindest personal regards.

Very truly yours,

Charles P. Penney, Jr.

Charles P. Penney, Jr.

CPP/t
Enclosure - 1

Correct 7/9/63

June 23, 1963

Mr. James Graham
Graham Gallery
1014 Madison Avenue
New York, New York

Dear Mr. Graham:

One of our clients who inherited this painting asked us to furnish the insurance valuation pertaining to his entire collection and I am obliged to write to a few other dealers for their help in this matter as I am not familiar with the current prices of Henri's work.

Would you be good enough to supply the information at your leisure. Many thanks for your cooperation.

Sincerely,

EGH:lk

June 28, 1963

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

Thank you for your letter. We will be very glad to cooperate with you but since the dates of your exhibition are rather removed, why don't we wait until September with the gallery reopens after a two months' vacation to carry on with the Marin? I am sure that we can accomodate you as you desire but I would like to have you refer to one of the many illustrated catalogues published in recent years so that you can see a complete cross section of Marin's work. The most recent are for the exhibition organized by Frederick S. Wight for the University of California, Los Angeles in 1955-1956; and the University of Arizona in Tucson in 1963.

I look forward to hearing from you in September. I hope you have a pleasant summer.

Sincerely,

EGH:lk

William A. McGonagle

Halemolile - 2036 Lee Place, Honolulu 17, Hawaii

5.

I imagine you are in Connecticut now enjoying rural life and, I hope, taking it easy. Many thanks, Edith, for a truly fine time and your time and hospitality.

With kind regards,

Bill

Stockholm, June 25th, 1963.

Dear Mrs. Tseng Yu-Ho Ecke,

Thank you very much for your letter of June 16th.

We want to buy "For ever Autumn", nr 18 in our catalogue. The price list, sent to us by Mr. Griffing, indicates that this picture costs $ 700 and that there is no private owner of it. I think that it is correct ?

We are packing the pictures on Monday, July 1st, and send them to the Downtown Gallery, New York 22, excepting nr 21 "At Second Sight" which will be sent to Mr. and Mrs. Jaquelin H. Hume, San Francisco.

According to your wishes we are sending a copy of this letter to Mr. Griffing in Honolulu and one to The Downtown Gallery in New York with the information that "For ever Autumn" is bought by the Moderna Museet in Stockholm. Bo Gyllensvärd in the Ostasiatiska Museet in Stockholm has told me that he want buy a picture from you too.

The exhibition of your pictures is seen by about 8.000 peoples. Your painting has got many supporters here in Sweden. It should not surprise me, if some Swedish painters in that very moment were going to try on your dsui-manner to paint.

The Moderna Museet thanks you for your collaboration which has made it possible for us to arrange the exhibition of your pictures here in Stockholm.

Warm greetings from my wife and me and from Dr. Bo Lagercrantz, Nordiska Museet. Everybody in Moderna Museet ask me to send their best wishes to you.

Yours sincerely,

Carlo Derkert

Mrs. Tseng Yu-Ho Ecke
29, rue Jean-de-Beauvais
Paris 5:e

June 24, 1963

Mr. Boris Mirski
Boris Mirski Gallery
166 Newbury Street
Boston, Massachusetts

Dear Boris:

It was wonderful to see you and I wish your visit had been of longer duration. I can't tell you how pleased I was not only with the fact that you looked so distinguished in your dinner clothes but that you looked so much better than I had seen you during the past few years. Keep up the good work.

I'm out in the country at present drying my hair in the sunshine and dictating on my Ediphone simultaneously. It is fortunate that no one is in the neighborhood with a camera but I find that I can accomplish four times as much work here, without any interruptions and without any stress. I sure wish I could make my permanent move to Eden Hill where I could really do some creative work as opposed to checking and checking and checking practically all day at the gallery. What a bore!

A propos of checking I am now going through our consignment invoices and find that you have quite a collection of Shahn prints, some sent to you on January 9th, 1962; and a much larger group on October 27th of the same year.

I would also like to get a bill from you for the African piece together with all the pertinent data so that all our records will be squared off.

Unfortunately I had very little luck with the weathervanes and as a matter of fact got set with an additional $500. borrowed by Ad Falk who has all the molds in his possession. Have you any suggestions.

I have written to the Dearborn Museum, to Winterthur, to Cooperstown, etc. regarding the purchase of this material at any price but to date have had nothing but negative replies all based on the fact that the space required is too costly for each of these institutions. I know as I have been paying rent for these many, many years. Sometime ago you mentioned that you would like to have some for sale in your remoddled back yard. How about it?

(cont'd)

June 28, 1963

Mr. Martin Bressler
Schulman and Bressler
5 Hanover Square
New York 4, New York

Dear Mr. Bressler:

In referring to our records I find that none of the Sholom Aleichem subjects illustrated in the booklet you sent me are recorded in our book of Shahn's photographs. Thus, unless I go to Texas - and certainly I have no such intention - it will be impossible to check them against the original drawings. There were so many others not included in the set that it may not refer to the series at all.

The gallery is closing for the summer today and will not reopen until the fall. Thus we will have to let the matter ride until then.

Incidentally I have not seen the ad you refer to which also adds to the difficulty. However I have written to the owners of the drawings to ascertain whether they have loaned these at any time. If I get any positive word from them I will try to get in touch with you.

Sincerely,

EGH:lk

ART CENTER
SPONSORED BY SOUTH BEND ART ASSOCIATION
121 NORTH LAFAYETTE BLVD. SOUTH BEND 16, INDIANA AT 8-4777

June 26, 1963

Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

Just a note of thanks for the courtesy you extended me on my recent visit to New York.

We shall be contacting you concerning the "American Exhibition" probably in the early fall.

I hope your "Happening" went well.

Have a nice, quiet summer.

Sincerely,

Harold Ziela

Harold Ziela
Director

HZ:mse

July 3, 1963

Mrs. Leland Marsters, Jr., Chairman
Programming Committee
Contemporary Arts Association
6945 Fannin Street
Houston 25, Texas

Dear Mrs. Marsters:

Thank you for your letter.

I am most enthusiastic about your "major exhibit". The idea is not only an excellent one, but especially apt at this time when the promotion of art by many museums and the press has fostered formula painting and sculpture. Once the artist is accepted for a specific style and theme he follows through with continuous repetitions to fill the demand for his work in various exhibitions.

You ask me whether the idea interested me. A propos, I am enclosing a catalogue of the show held at this gallery in March of 1962. This attracted greater interest than any exhibition held in a long period. While the idea was dissimilar to yours since we limited ourselves to a twenty year period - ten years before and ten years after the Armory Show and of course none of the artists covered the full span, it did point up the tremendous variety in the work of each artist indicating constant exploration in new forms, new miens, etc.

No doubt you will have someone from the Programming Committee come to New York to make the selection. In addition to the paintings which we have in our possession, a large percentage of which may be for sale, it will be necessary to borrow others to fill in the gaps. These may be owned by museums or private collectors which will of course involve additional packing and shipping charges. After all it is essential to present this show in the best possible way and the added expense which will be required should not be a deterring factor. Of course you realize that the customary arrangement will hold for the gallery as well as this requires a full responsibility of the institution in connection with the

(cont'd)

Author Copy

Annex "A"

Membership of Committee to Save The Cooper Union Museum

Henry S. Francis	Curator of Paintings Cleveland Museum of Art
John D. Gerald	President, John Gerald Associates and Interior Designer
Benjamin Ginsburg	Ginsburg & Levy and Antiques and Art Dealer
R. Leigh Glover	President, Artist-Craftsmen of New York, Inc.
Lucien Goldschmidt	Rare Book Dealer
Edith G. Halpert	The Downtown Gallery
Sheila Hibben	New Yorker Magazine
H. W. Janson	Chairman, Art History Department Washington Square College
E. Powis Jones	Member Board of Directors Municipal Art Society of New York
Vladimir Kagan	Furniture designer, Kagan-Dreyfuss, Inc.
Mrs. Jacob M. Kaplan	Trustee, American Federation of Arts, and Donor
William E. Katzenbach	Wallpaper Manufacturer, Katzenbach and Warren, Inc.
Edgar Kaufmann, Jr.	Art Patron and critic
William J. Kiernan	President, Inter-Society Color Council

William A. McGonagle

Halemollie - 2036 Lee Place, Honolulu 17, Hawaii

but then you wouldn't understand this remark of mine I'm afraid. Maybe someday if Bob or perhaps even Jim can "discover" the Hagnett in your gallery it will then be greeted with enthusiasm.

Your marvelous party was such fun - obviously I hated to leave! I hope I didn't wreck your sleeping habits for the week. I thoroughly enjoyed our visit - it meant much to me and also I enjoyed your friends, Sarah, Walter, Jack & the doctors (forgot their names). Tell Walter

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

25 June 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 21, N. Y.

Dear Edith:

Please forgive me - the naked lady arrived days and days ago, and I have been so busy taking people in to see her that I haven't yet thanked you for her. It's the first time in my life that I have been the recipient of such largesse, and I am more than a little overwhelmed. She will look glorious on the mountain, and we can appreciate her condition all the more since we will be huddled around an open fire while she freezes in the vast spaces of my baronial hall.

Speaking of baronial halls, I have shot the works and hired a gang of men to do some more clearing out of the woods. And just when they arrived, so did the rains. I found them today, knee deep in mud and cursing me roundly - and me without even so much as a tin of beer to make them think the better of me. As you can see, I am not quite yet accustomed to being so almighty landed. Talk about the responsibility of the gentry!

Have a marvelous time up in Newtown. How I wish we could take you up on your invitation! But the kids are in summer school, and Peter is in the Soap Box Derby contest to boot. He's convinced that he will be the national winner, with a prize of a $7,500.00 college scholarship. Frankly, I hope he does win - it will be a big load off my chest. If he doesn't, I don't think I'll send him to college. He can always turn out pop art.

Again so many thanks. We are all entranced, and our daily toasts hereafter will be to you via the gorgeous young dame.

Affectionately,

Robert P. Griffing, Jr.
Director

RPG:lh

MAILING ADDRESS 900 SOUTH BERETANIA STREET, CABLE ADDRESS HONART

July 1, 1963

Mr. Bill Richerts
Westinghouse Broadcasting Co., Inc.
Chanin Building
122 East 42nd Street
New York 17, New York

Dear Mr. Richert:

Mrs. Berens who is associated with the Wichita Art Museum, 619 Stackman Drive, Wichita Kansas, was greatly interested in your film series "America: The Artist's Eye" and because I am leaving for my vacation the next day or two I thought it best to have you write to her directly or have some other member of your organization do so. Mrs. Berens is in charge of the Sales and Rental Gallery and organizes lecture series, etc.

Best regards.

Sincerely,

EGH:lk
cc: Wichita Art Museum

COLORADO SPRINGS FINE ARTS CENTER
WEST DALE STREET COLORADO SPRINGS, COLORADO

Fred S. Bartlett, Director

July 1, 1963

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Marin:

Thank you very much for your letter of June 26. I am delighted to know that you will be able to send us an O'Keeffe painting.

I am having several pictures sent from New York via Berkeley Express and they will be in touch with you shortly to pick up the painting. I trust this will be satisfactory with you.

If possible I would very much appreciate receiving a black and white photograph of the O'Keeffe for possible inclusion in our catalog.

Sincerely yours,

Fred S. Bartlett

Director

FSB:jb

June 20, 1963

Mrs. Sybil Stone
180 Elgin Street
Newton Centre 59, Mass.

Dear Sybil:

When I read your letter I realized that you had mentioned something about the reframing of the picture, but as we were attending to our inventory check I was clearing out the objects which did not belong to us and automatically had this sent on to you. Sorry. Why don't we attend to it in the fall; or would it be just as well to have it done in Boston by our mutual friend Boris. O'Keeffe is so adamant about retaining her original frame that even I don't dare to be involved in any change and would prefer to have you assume the responsibility. She is a tougher babe than I am.

A propos of the Weber, I hope the shock was not too much for you. Needless to say we received dozens of calls and letters offering to buy the three pictures reproduced but I am delighted that it was you and Steve who are going to have the permanent pleasure.

I am conking out as of the 28th and Hope that you and Steve will visit me in Newtown. My number there is 426-4508 (Area Code 203).

With affectionate regards.

As ever,

EOH:lk

AFA

June 24, 1963

Mr. Clifford P. Monahon, Director
Rhode Island Historical Society
52 Power Street
Providence, Rhode Island

Dear Mr. Monahon:

Much as we hated to see it depart, we delivered your jail-bird several days ago and am now enclosing a receipt for your signature.

Again I want to thank you for your generosity in lending this superb example of American Folk Art for our exhibition of SIGNS AND SYMBOLS. Needless to say it was one of the outstanding exhibits in the show and we are most grateful to you.

Sincerely,

ECH:lk

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

28 June 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 St
New York 22, N.Y.

Dear Edith:

It was good to have talked with you the other day and by now you have a carbon of my letter to Santini. I trust they will get on the ball pronto.

I've heard from House and Garden concerning the Rattner "Table Still Life", and they will sell us electrotypes. However, it's such a small plate I'm not sure we want it. In checking this with the listing we have, I noticed that our listing gives measurements of width before height, which, as you know, is contrary to more usual practice. Would you prefer it that way? Is the listing consistent in this?

One more thing. Would you kindly ask a secretary to send me by return mail any and all biographical data, particularly that relating to your professional career? This will be useful for promotional purposes, etc.

One further, indelicate question concerning a matter we seem not to have discussed in our various correspondence: what of your expenses re your visit to Santa Barbara? Would you kindly inform me what items you would expect us to cover according to your custom? That doesn't sound as gracious as I'd like, but I trust you'll understand. Let me know, too, when you will arrive, etc. Would you object to being someone's houseguest if it could be arranged advantageously?

Best ever,

Jim

James W. Foster, Jr.
Director

you ever employed by the Portland, Oregon Department of Education?

I have admired Joami Doi's things since I was in college and it has been a thrill for me to be able to meet him —; I wish we were going to live on Kauai longer so that we could become better friends. I will look forward to your letter and also to meeting you when you come to Oahu. Must end letter

THE AMERICAN FEDERATION OF ARTS

41 East Sixty-fifth Street, New York 21 · Yukon 8-7700

OFFICE OF THE DIRECTOR

July 3, 1963

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

After considerable deliberation on the part of the staff and various members of the Board of Trustees, I am sorry to inform you that AFA cannot, at this time, take advantage of your offer to make AFA the beneficiary of the opening night's income derived from sale of tickets to your proposed exhibition VISUAL ARTS BY PERFORMING ARTISTS.

I sincerely hope that this decision does not inconvenience you any and we certainly want to thank you for considering AFA.

With warm personal regards,

As ever,

Pete

Peter Pollack
Director

PP:gb

c.c. Mr. J. Sirman
c/o Rogers and Cowan
500 Park Avenue
New York City

The Marlin Firearms Co.

MANUFACTURERS OF RIFLES AND SHOTGUNS

ESTABLISHED 1870

NEW HAVEN 2, CONNECTICUT

June 26, 1963

Address Reply
ATTENTION INDUSTRIAL DIVISION

[redacted]

Miss Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

The handsome Max Weber arrived in excellent condition. Many thanks.

Will be sending you some checks on this in the very near future.

The beautiful Zorach Bronze continues to be more and more a delight. Thanks for guiding me to it.

Yours sincerely,

Stephen J. Schramm

SJS:bas

[redacted]

July 8, 1963
377 Kelso Rd.
Columbus, Ohio

Downtown Gallery,
32 East 51st Street,
New York, New York.

Gentlemen:

Enclosed find newspaper clipping of the Flag Raising on Mt. Suribachi, Iwo Jima, February 19, 1945. As stated in the article, I was there and had the first six prints made from the original negative.

This is the only authenicated original picture. There is the rare possibility of four other pictures in existence but because I was in charge of the office at the time, I know they were not authenicated.

I am an instructor at the Columbus Business University, Columbus, Ohio, married and the father of two boyss, twelve and thirteen years of age.

I have held on to this picture although I was offered $500 for it in San Francisco when I returned from overseas in December, 1945. I thought perhaps someday this would send my sons to college.

My wife and I have decided to put thepicture up for sale to the highest bidder.

If you are interested in purchasing the picture that is authenicated on the reverse side, send me an offer, or call AM3-9570, Columbus, Ohio. Would be happy to show the picture to you or your representative. Picture is 8" by 10". Gloss finish.

Sincerely yours,
Myron L Reichard
Myron L Reichard
377 Kelso rd
Columbus, Ohio

MUNSON-WILLIAMS-PROCTOR INSTITUTE
310 GENESEE STREET UTICA, NEW YORK

June 27,1963

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of June 21st.

I want to apologize once again for the condition in which the Davis frame was returned to you. We do, of course, want to replace the frame and ask if I could trouble you to give me an estimate for the cost of a new one so that we can take care of it.

With best wishes for a pleasant summer.

Sincerely,

Joseph S. Trovato

jst

jwd

replacement of rosewood frame for damaged gold leaf frame on Stuart Davis
PTG.

Mrs. Samuel Yochelson
2027 Greenvale Road
Chevy Chase 15, Maryland

June 25, 1963

Dear Mrs. Halpert,

The years have certainly slipped by.

I hope this note finds you in the very best of health and full of your wonderful enthusiasm! Have never forgotten the brief meetings with you at your Gallery - nor have I forgotten the Shahn Third Allegory - Jewish Center Deal - via the Levicks -

The reason I am writing is to sort of pave the way for my brother-in-law, Dr. Leon Yochelson, also a psychiatrist - who plans to be at your gallery this Saturday - between 11 AM and 2 PM - en route to Truro, Mass. He is an avid collector - but restrained himself until we moved to Washington two years ago - in 1961. Since

F

July 2, 1963

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Alfred:

Indeed I remember Mrs. Sargent for the extraordinary job she did in connection with the Zorach situation. As a matter of fact I had a delightful time with her and her husband last summer when I attended the unveiling of the fountain. They are both remarkable people.

About two weeks ago I received a letter from Mr. Sargent (how does one refer to a Minister?) and agreed to cooperate in relation to any exhibition they may plan at the American Church in Paris.

I am off to the country now and hope to see you in September when we reopen. Have a good summer. Best regards.

Sincerely,

EGH:lk

316 West Barry, Apt. 1003
Chicago, Illinois
June 21, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am trying to locate a particular print/lithograph by Ben Shahn and several of our local galleries suggested I contact you.

The particular print (whose title I do not know) has the Hebrew lettering "Shir Ha-Malose L'David" written in Hebrew across the top and has an orange-yellow design in the background with several verses from the Psalms. There are also two birds in it, one merely the outline of the other.

I trust the above is sufficient to identify the particular print I have in mind.

Would you be kind enough to advise -- promptly if at all possible -- whether you have this print, its size and its price. I'm particularly anxious to hear from you since this is a gift and its timeliness is important.

Thank you for your courtesy.

Sincerely,

Roslyn Gewarter

/rg

CENTER FOR
CROSS-CULTURAL
COMMUNICATION

530 Sixth Street, Southeast Capitol Hill Washington 3, D. C. Lincoln 7-0324

June 24, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, 22, New York

Dear Edith:

Thank you very much for your note of June 18. I will certainly look forward to paying you a brief visit in Connecticut and thank you for the invitation.

The walls of Luke Battle's office look bare indeed without your paintings, but it was most generous of you to have left them there for as long as you did.

Enclosed for your edification and/or amusement are a) The Frederick Douglass autobiography mentioned in my previous letter but not sent, b) a program of the two day orientation which the Center just conducted for 350 American college students travelling to Europe this summer under the auspices of the People to People program. A reciprocal program for 150 European students will be held in July. c) a copy of a letter I wrote to the Post attacking unjustified criticism of Luke Battle's program by their drama critic. Battle was extemely pleased with the letter and discussed it at Mr. Rusk's staff meeting(he has incidentally always appreciated the role I played as intermediary in the loan of your paintings -- which is more than Goombs or Isenbergh ever did). d) a copy of a recent Getlein article in the New Republic in which you figure prominently.

Last night by pure coincidence I caught a half-hour interview with Ben Shahn, arranged by Dr. Read at the Airlee Foundation. I thought it was excellent.

Have been meaning to write to Joyce Weber to thank her for her ~~for her~~ thoughtfulness in getting me a copy of "Mona Lisa's Moustache" (and ~~a~~ paid check). Please tell her, if you are speaking to her , that I will do so right away; am way behind in correspondence etc.

The Museum project progresses, but slowly. There's a great deal of preliminary work to be done and only limited time to do it. And I haven't had the time to go out and raise money, what with my other responsibilities at the State Department school etc. But will get there.

Galerie Bonnier

Gérant: Jan Runnqvist Avenue du Théâtre 7 Lausanne Téléphone 021/23 33 47 Adr. tél. Galeribo

5 July 1963

Dear Edith:

Your check reached me this morning.What a lovely surprise...Thanks.

Of course I plan to leave the other two paintings with you until such time as you should either sell them or feel that they are not worth the effort,at which time an auction is probably the best out.

I envy you closing for vacation.As we still have tourists coming through we cannot close until the 15th August. At that time we plan to go to Mallorca and get rid of my gallery pallor.

Again thanks.Marion joins me in sending
our kindest regards

As always

Richard Loeb

SCHULMAN & BRESSLER
COUNSELORS AT LAW

JOHN SCHULMAN
MARTIN BRESSLER

HANOVER 5-2850

FIVE HANOVER SQUARE
NEW YORK 4, N. Y.

June 25, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I am in receipt of your letter of June 24, 1963, for which I thank you.

Ben Shahn informed me that the drawings for the booklet "THE WORLD OF SHOLOM ALEICHEM" - drawings by Ben Shahn were sold by your Gallery to a Mr. Marcus of Dallas, Texas. It is my understanding that he is of the Marcus family which owns the Nieman-Marcus Department Store.

I enclose herein for your assistance in identifying these drawings a copy of the booklet in which such drawings appeared. Since I have extra copies of this booklet you need not return it to me and may retain it for your files.

In your letter you state that you have two programs issued for the play, each of which has one reproduction. I was not aware of these programs, and it would be appreciated if you would send them to me for my examination. I shall return them forthwith.

Thank you for your very kind assistance in this matter.

Very truly yours,

Martin Bressler

Martin Bressler

MB:ES
Enclosure

proceeding if the Museum cannot be saved through voluntary action now on the part of the trustees to reverse the present course or to find a meritorious alternative.

-oOo-

The Committee's opposition rests primarily on the following considerations:

1. The obligations resting upon the trustees under the Enabling Act of the Legislature of the State of New York adopted February 17, 1857 and as amended April 23, 1859, and under the Deed of Trust executed by Peter Cooper and his wife on April 29, 1859. Section 2 of the Enabling Act and Charter declared the purpose of the grant to be:

> "* * * founding and establishing a public institution in said city for the advancement of science, art, philosophy, and letters, for procuring and maintaining scientific and historical collections, collections of chemical and philosophical apparatus, mechanical and artistic models, books, drawings, pictures and statues, and for cultivating other means of instruction ....." (underscoring added).

In the same vein are the objects and purposes stated under Article Fourth of the Charter and of the Deed of Trust, including the following:

> "2. To the support and maintenance of a free reading room, of galleries of art ...."

DAVID MEADE COOPER, ARCHITECT

3806 KECOUGHTAN ROAD
HAMPTON, VIRGINIA

TELEPHONE 723-7197
HOURS 9 A. M. TO 5 P. M. DAILY

July 9, 1963

Shipp

The Downtown Gallery, Inc.
31 East 51st Street
New York 22, New York

Subj: shipping of Rattner "Gothic Enflamed"
(your invoice no. 10079 dated 14 june 63)

Gentlemen:

I have placed floater insurance in the amount of $4,500.00 on this painting, with my agent here. This will cover it during shipping.

I enclose my check for an additional $1,500.00, making the balance still payable $1,500.00.

If everything is in order now, would you please ship the painting at your earliest convenience by Railway Express to me at my home address, 81 Park Place, Hampton, Virginia. We do not expect to be out of town for some time now, but I would appreciate advance notice of the approximate date of arrival.

Thank you,

June 24, 1963

Mrs. Eugene Allen
1509 S. Figueroa
Los Angeles 15, California

Dear Mrs. Allen:

As you may recall I sent you a group of photographs of Abe's works quite sometime ago when you indicated your interest in a specific painting - and at the same time wrote to Abe in Paris regarding this picture but he advised me a few days ago that he does not wish to part with it and from his letter I gathered that he had communicated with you directly about it.

Forgive me for not writing sooner but you understand these long distance complications I am sure and will realize that we had no control over the situation since the painting belongs to the artist. I hoped that you would find something else as a substitution and would like to hear from you about this matter at your convenience.

My best regards.

Sincerely,

ECH:lk

Paterson Section
of the
National Council of Jewish Women
390 BROADWAY PATERSON, N. J.

June 20, 1963

Every year the Art Exhibit and Sale of the Paterson section, National Council of Jewish Women, becomes bigger-more provocative-and happily, more sales producing.

This year-with plans for our December Art Exhibit already in full swing, it promises to attract the largest audience ever-people who appreciate art and are in a position to buy!

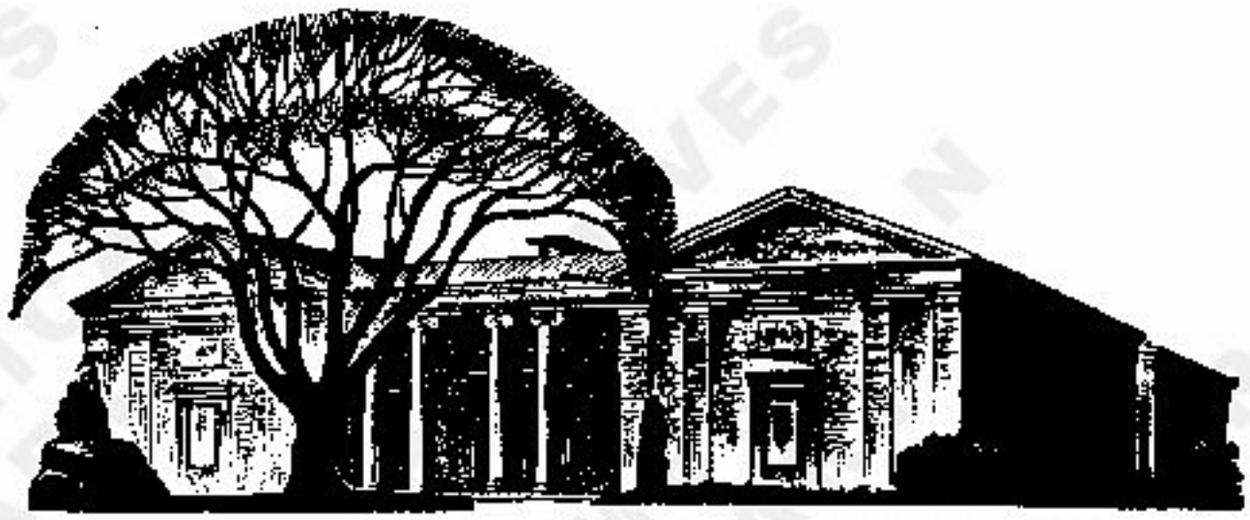
Aware of your interest in this event, we are requesting your participation and would like to make arrangements as to the time for making selections, and to establish our commission.

The exhibit will be held at the Paterson, Temple Emanuel on December 5th through the 12th, 1963.

A stamped, self addressed envelope is enclosed for your convenience. We do appreciate your cooperation, and are looking forward to hearing from you as soon as possible.

Cordially yours,

Mrs. Arnold Smith
Mrs. Louis Chodosh



THE MONTCLAIR ART MUSEUM

GRANT REYNARD, PRESIDENT
KATHRYN E. GAMBLE, DIRECTOR

SOUTH MOUNTAIN AND BLOOMFIELD AVENUES
MONTCLAIR, NEW JERSEY TELEPHONE, PI 6-5555

June 21, 1963

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This letter is to confirm the dates for our museum's John Marin Exhibition scheduled for February 23 through March 29, 1964. We plan to present this important exhibition as a part of the New Jersey Tercentenary celebrations, which will continue through the year 1964.

I had written to John Marin, Jr. telling him of this idea and hoping that with his knowledge and your cooperation, we could assemble an extraordinary group of paintings concentrating on Marin's New Jersey subjects and Marin's work owned in the State of New Jersey. I'm counting on John to advise me in whether this will create a selection of Marin paintings with a homogenous character relating it to the Tercentenary idea for our State. If the exhibition does not work out in plan, we will have to revise it, but mainly, my thought is to keep it related to our State's celebration.

I know that you are concerned in the planning of your own exhibitions and in certain commitments made for Marin paintings. Thus, I am writing to you hoping this information about our exhibition will give you an opportunity to make suggestions and help us in the planning of our exhibition.

Sincerely,

Kathryn E. Gamble

Kathryn E. Gamble
Director

KEG:md

free and easy tending to my pathetic garden in Newtown and working on tow or three books which have been on the way for years. I am demanding the transcript of my 48 hour tape for the Ford Foundation. There is enough material there in just the form I wish (if I delete the cuss words with which it is peppered) and fill in some important gaps. While it will be a bore to read 48 hours of typed script I can manage it here while I gather the sun for my aching bones.

You will be interested in the fact that I am having an exhibition of paintings and drawings by E.E. Cummings next fall. Whether it will be in the current location or at a hotel it really doesn't matter as I intend to become the American edition of Sam Salz and work by appointment only. I can't stand the gallery one more week and the doctor has told me repeatedly that I am on the verge of a cerebral hemorage, a heart attack or a stroke, none of which appeal to me at the moment and I am really serious about knocking off as far as the present arrangement is concerned before any of the three alternatives occur.

But above all, I am looking forward to seeing all three Gilberts. I can just see Virginia ripping the labels and putting Ohrbach's with a cat stitch. Boy will we have a gab fest when you return! It will probably take weeks to catch up. But what is most important is that you are so far ahead with your book and will be ready for publication before long.

Lots and lots of love.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

July 2, 1963

Mrs. Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Edith:

I reached Los Angeles via Abiquiu and seemed to be none the worse for it. I found no more resistance than you would normally expect. Georgia O'Keeffe was very nice and seems entirely willing concerning the show. She is, of course, determined to have a hand in it up to the elbow, and wants the show no larger than is necessary. She does understand, however, that it must be more comprehensive than the Worcester show, and in some essential degree different. She is willing to go along with the early things with some reluctance, and was rather insisting that there were only two pastels left in existence. I expressed my belief that this was not quite the case, and the matter rests there. What this amounts to, I believe, is a reluctance to borrow works owned by others, but of course she realizes this is essential. The subject of a showing at another museum inevitably arose, and I mentioned that Lloyd Goodrich had expressed his interest. Perhaps Lloyd would not be too happy to be quoted, but I did hedge sufficiently so that I am not really committing the Whitney. It is my view, considering the trend of the times in regard to borrowing, the high vulnerability of the O'Keeffe paintings which would show a scratch a mile off, and her belief that we all are intent on destroying them, that two showings would be plenty--here and at the Whitney. The Whitney is very helpful when it comes to the publication as they can sell a considerable number of books.

I expect to go back to Abiquiu in two or three weeks to talk to O'Keeffe further and perhaps let her tell her tale to a recorder.

Meanwhile I should much like to have titles, dates, media, and sizes of the items for which slips were tucked in the O'Keeffe books--and the sooner the better if John Marin can bear to while away a couple of cool afternoons. The material is still quite fresh in my mind, and more important--O'Keeffe would like to see this list. She realizes it is much larger than the show itself could ever be.

While I was there my thoughts strayed back to you. I had a feeling that you have not been overwhelmed with gratitude by the people for whom you have done so much. I felt a little sad as you are an exceptional person, and I think of you as a moral island in a very slippery sea. In short, I am trying to dictate affection to you, which of course is difficult. But I dare say you understand all this, woman that you are.

PHILADELPHIA MUSEUM COLLEGE OF ART

M E M O

June 26, 1963

TO : Dean Benson

FROM: Betsy Tucker

Here is a rough copy of Mrs. Halpert's remarks. (Several words are omitted which I was unable to understand, and I am uncertain about the spelling of one or two names, e.g., those of some of the artists on page 5.)

Would you like me to put this in final form and, if so, have you any thoughts on how you want it done?

Att.

CODE OF ETHICS

We propose that if any dealer member of the Art Dealers Association of America, Inc., conducts his business in an unethical manner that his conduct be brought to the attention of the Association and that a memorandum be issued publicizing the violation of good business ethics. This form of censure is the only means that the Association has to protect the reputation of its members beside the ultimate recourse of expelling the member which would be at the discretion of the Board of Directors and Administrative Counsel.

A. To be a member of the Association in good standing, art dealers are expected to maintain the following ethical code:

1. To deal only in genuine works of art and to assume responsibility for their authenticity.

2. To honor financial obligations to each other, to tradesmen, and other debtors.

3. In the case of dealers who handle artists' work on a consignment basis, to allow the artist access to books of account insofar as they pertain to the artist, and to pay the artist for work sold within thirty days after the full proceeds of sales are collected, or as the artist wishes to be paid.

4. If approached by an artist already represented by a dealer, not to make any agreement with such artist before discussing the matter with the artist's present dealer.

5. Not to purchase work directly from an artist, if such artist is represented by a dealer, without the dealer's knowledge and consent.

We also propose that any unethical conduct on the part of any artist be brought to the attention of the Association.

B. To be an artist in good standing with the Association, artists are expected to maintain the following ethical code:

1. Not to undersell the dealer from his studio.

2. Not to make arrangements with other dealers without the consent of his present dealer.

3. Not to leave a dealer without proper notice, especially after a one-man exhibition.

July 1, 1963

Mrs. Raymond D. Nasher
4701 Miron Drive
Dallas 20, Texas

Dear Mrs. Nasher:

I have been dying of curiosity as to whether the Max Weber painting THE DANCE reached you in time for Father's Day. Upon receipt of your letter we communicated with the shipper and urged him to get it out that day. In any event I hope you-all had a wonderful celebration and hope, too, that I will have the pleasure of seeing you in the fall when we reopen.

My best regards.

Sincerely,

EGH:lk

THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LTD · Victor Waddington, Leslie Waddington, Mabel Waddington

2 CORK STREET, LONDON W1 · Telephone REGent 1719

24th June 63

Dear Miss Halpern,

Thank you for your letter: please excuse my handwriting, my secretary is on holiday. I will send you press cuttings after the exhibition: we note the slight changes in certain of the net prices. We will return the blue receipt form as soon as the Paris have arrived + have been checked here.

Best Wishes. Yours Sincerely

Leslie Waddington.

MRS. NORMAN ISENBERG
295 ST. ANDREWS FAIRWAY
MEMPHIS 11, TENNESSEE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
The Downtown Gallery
New York, N.Y.

Dear Mrs. Halpert,

Your letter practically caught me before an unexpectedly early departure for Puerto Rico where my daughter is with her husband at Ramey Air Force Base. She (they!) have just had their first child (my first grandchild!), son - two weeks' ahead of mam's made schedule and I am just about to take off for San Juan. — So, if this letter sounds slightly giddy, I know you'll understand.

I appreciated your direct, sincere letter. I am now going to assume that you will approve what I wish to

KUNSTSAMMLUNG
NORDRHEIN-WESTFALEN

4 Düsseldorf , July 1963
Schloß Jägerhof Jacobistraße 2
Telefon 357525

Gentlemen

A Museum of Modern Art has been established in Düsseldorf, which got the preliminary name "Kunstsammlung Nordrhein-Westfalen". This Museum will collect international art from 1900 till today. The basis of the Museum is a collection of 88 works by Paul Klee, which has been acquired two years ago by the government of the "Land Nordrhein-Westfalen". Moreover since any months further collecting has begun.

The Museum possesses nothing - expect of the prenamed works of fine art - because it is a real new one, a "Museum ex nihilo". Therefore it is a great necessity for such a Museum of contemporary art, to have a rather complete library of catalogues. We would be much obliged to you, if you would kindly send us all catalogues you have published and which are still available.

At the same time we ask you, whether it is possible, to send us regularly your catalogues and other publications of your gallery, especially those about art of the Twentieth Century. As soon as the "Kunstsammlung Nordrhein-Westfalen" will start own publications, we will surely send you these in exchange.

Please tell us, if any catalogues are only to have by payment. We are full of hope, that you can realize our request, and remain with kind regards.

The Director:

(Dr. Werner Schmalenbach)

F

June 21, 1963

Mr. Samuel M. Solomon
38 West 11th Street
New York, New York

Dear Mr. Solomon:

The Shahn consignment was returned to us yesterday and I am now sending you the acknowledgement.

You might be curious as to why we did not acknowledge your letter sooner. I had a definite recollection that you lived in New York but the only address I had for you is Suite 303, Evans Building, Washington, D.C. It occurred to me that the latter might have been a temporary suite during the Israel Independence Ball and I did not want to ship the print there until I made certain. Thus we looked up your name in the New York telephone book and I am now using that address. However, before making the delivery I want to make certain as to its final destination. If in New York there is a sales tax, and we will arrange to have our man deliver it at your convenience; if Washington, we will send it via express, shipping charges collect, as we have no way of ascertaining the charges in advance.

May I hear from you shortly?

Sincerely,

EGH:lk

COMMITTEE TO SAVE THE COOPER UNION MUSEUM
Suite 1403
375 Park Avenue
New York 22, New York

July 9, 1963

Mr. Arthur A. Houghton, Jr.
Chairman of the Board of Trustees
The Cooper Union for the Advancement
of Science and Art
715 Fifth Avenue
New York 22, New York

Dear Mr. Houghton:

We are writing as the Committee to Save The Cooper Union Museum which has just been formed to pursue every available and appropriate avenue toward the preservation of the Museum. The membership of the Committee to date is listed on Annex "A" herewith, and it is still in formation.

We have read the announcement circulated by the administration of The Cooper Union, under date of June 25, evidencing an intention to discontinue the Museum and to relocate the collections and we note that the Museum is already closed. The communication rests the proposed discontinuance upon the proposition that the use of the collection in your institution's educational program has declined to the point of insignificance; on the further proposition that the location at Cooper Square provides insufficient space and is remote from New York's museum and gallery center; and finally

June 28/63

Mr. Mitchell Ragovin
Bureau of Internal Revenue
Washington, D. C.

Dear Mr. Ragovin:

As I have about exhausted all my energies in connection with list making, etc., I thought I would offer you a photostatic copy of a letter I received a week or so ago from Assistant Secretary of State, Lucius D. Battle.

The collection he refers to was on loan to the State Department for exactly a year when the insurance coverage ran out. The majority of the paintings in this collection are gallery property ostensibly for sale but used largely for educational purposes in organizations which cannot make purchases. Again, as I mentioned during the very pleasant conference I had with you, all this is based on my chauvinism and my continued desire to promote the cultural contribution made by American artists.

I hope that the ruling is imminent and that Washington will not lose what everyone agrees is an important collection. May I hear from you shortly?

The gallery is closing for the summer today and my address thereafter is Eden Hill Road, Newtown, Connecticut, telephone Code 203 426 - 4508.

Sincerely,

EGH:lk

P.S. I was very amused with the article which appeared in The New York Times on Friday, June 21st. I am quoting:
"MIAMI BEACH, June 20 (UPI) -- It wasn't easy, but John Bass has finally managed to give a $1,500,000 art collection to the city of Miami Beach.
"It's the most difficult thing in the world to give something away," said his wife Johanna yesterday, after six months of struggling with red tape.

The consignor agrees that the object or objects listed on the attached sheet may be considered to be on sale at all times at the price specified there and that such price includes a handling charge of 15% which may be deducted and retained by WAMM's Rental-Sales Gallery in the event of a sale of the object.

WAMM agrees to show the consigned object from time to time to borrowers considered by them to be responsible, and they may rent such objects to such a borrower for a period of from one to three months.

WAMM agrees to insure the objects at the sale price minus 15% while in their possession or while in transit to or from the consignor, against fire, tornado, vandalism, theft and breakage.

The consignor agrees that the object may by matted, framed, or refrared, for convenience in handling, provided the object shall be returned to the consignor in its original frame. WAMM agrees not to clean or repair the consigned object without the written permission of the consignor.

WAMM agrees to pay return shipping charges.

WAMM may, at its discretion use the object consigned for prorotional purposes such as on television programs, exhibits, window displays, and may photograph or otherwise reproduce such objects.

While it is contemplated that the period covered by this agreement shall be seven months, this agreement shall remain in full force and effect until the object is returned to the consignor. Such object shall be returned only to the consignor or his authorized agent and shall be receipted for by him to WAMM. If the object has damaged by any of the hazards covered by the insurance mentioned above, the consignor shall submit written claim for such damage to WAMM within ten days following the date of the returned object to the consignor or his authorized agent; otherwise WAMM and its insurance carrier shall be released from any and all liability with respect thereto.

Date_____ _____

Consignor

_____

for Wichita Art Museum Members, Inc.

The object aforesaid has been returned to the undersigned Consignor in good condition.

Date_____ _____

THE DOWNTOWN GALLERY

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

EDITH GREGOR HALPERT, Director
Consultation service by appointment

July 3, 1963

Mr. Jerome A. Donson
2 Warner Road
Maplewood, New Jersey

Dear Mr. Donson:

I advised you on Wednesday, June 26th, that your employment by the Gallery was being terminated as of June 28th and you should therefore not come to the Gallery after that date. I also stated that although the Gallery was not obligated to do so, it would make a payment to you beyond the amount of your salary to June 28th. Later I told you that this additional payment would be $2,000, which you stated was generous.

However, on June 28th you stated that you wanted to work for the additional coming week and you persisted in declaring that you would come to the Gallery the following Monday. In order to terminate the matter, I told you not to come for the following week and I would nevertheless pay you for that week, so that the total payment to you would be $2,230.77 less the amounts required to be withheld under the law.

Although you stated that this payment was generous, you nevertheless showed up on the following Monday and tried to get into the Gallery. You also repeatedly made the absurd statement that I had agreed to turn the Gallery over to you.

I have stated the above so as to make it clear that the check of the Gallery which I am enclosing herewith for $2,230.77, less the withholding, is on the understanding that this represents the final payment being made to you and that no further payment will be made.

Very truly yours,

DOWNTOWN GALLERY, INC.

By:_____
President

FB/las

Mrs. Millard L. Midonick

Dear Edith

Will and I were delighted to be with you to see the wonderful Westinghouse Art films, you are a delightful hostess.

June 24

Dear Edith:

I was deeply touched by your kind letter. Francine and I are leaving for a month in Greece on Friday the 26th, the very day you arrive in Connecticut. But we will be back August 1st and I will call you then. It is our first trip to Greece and we are terribly excited.

I am honored to write a few words for Bob's show. I received this morning the request you spoke about from Mr Gregg. To simplify matters for me and because I would like you to see what I wrote, I am sending you the page he requested. Would you forward it on to him? I am so rushed these last two days that I can't communicate with him too. Would you be kind enough, when you send the manuscript on, to tell him that I expect a minimum of $25. surely that is in order.

If there are any changes you suggest, I will be here until 6 PM the night of Friday the 26th.

Until August,

Cleve Gray

Cornwall Bridge, Conn.

203 UN 8 2653 (tel)

June 21, 1963

Mr. Louis Regenstein, Jr.
Smith, Kilpatrick, Cody, Rogers & McClatchey
Hurt Building
Atlanta 3, Georgia

Dear Louis:

If you will refer to our original invoice you will find that 1914 is preceded with the letter "C". This symbolizes the word "Circa" or "about". Mrs. Weber was thoroughly familiar with her husband's work and I almost equally so, since I have been familiar with it way back at the age of fourteen. We studied the picture and compared it with others and agreed on a date between 1912 and 1914, selecting the latter for safety. The dance themes range from 1907 through 1914 with a few painted in a different manner subsequently till about 1918.

I hope this explains the situation to your satisfaction.

Sincerely,

ECH:lk

I think it would be worth while at any price just so that we can recoup some of our joint investment. Let me know.

Give my love to the family and let's get together soon again.

Sincerely,

EGHtlk

CBS NEWS

A Division of Columbia Broadcasting System, Inc.

485 MADISON AVENUE, NEW YORK 22, NEW YORK · PLAZA 1-2345

FRED W. FRIENDLY
Executive Producer

June 28, 1963

Dear Mrs. Halpert:

Mr. Friendly asked me to send this Hamlet book on to you. I am told that Mr. Shahn illustrated another book called MIND IN THE SHADOW, but not a single copy is available.

Sincerely,

Hazel Layton

Hazel Layton

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

att.

July 8, 1963

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

Miss Edith Halpert
32 East 51st
New York 22, N.Y.

Dear Miss Halpert:

We are having an important summer exhibition "Wisconsin Artists - 1850 Until Today". Your fine addition to our Permanent Collection, Simon Kops' "Milkweeds"(Purchased thru your gift to us at the time of your visit in the fall of '61), is included as a significant example of Wisconsin art during the past one hundred ten years. Certainly many Wisconsin residents as well as many persons from all over the United States will enjoy viewing the results of your generosity.

If you are in Wisconsin we hope you will have an opportunity to see the exhibition before it closes in August and that you will come in to visit with us while you are here.

Cordially,

Frances Lee

Mrs. Wallace Lee
Curator of Education
in the absence of the director Tracy Atkinson

FL:me

July 1, 1963

Mrs. Norman Isenberg
295 St. Andrews Fairway
Memphis 11, Tennessee

Dear Mrs. Isenberg:

The preparations for closing the gallery during the months of July and August are so overwhelming that I am rather late in answering your letter and hope that you will forgive me.

Naturally I am delighted that you like both Rattner paintings and nothing would please me more than to make you a concession so that you might retain the two. However, during the thirty-seven years of operation we have never made a concession under any circumstances as we get the artist to bring his price down to a minimal sum and feel that we could never go beyond that. As a matter of fact - for your special information - one of the big projects we have been struggling through is our annual inventory when prices on the majority of the paintings and sculptures etc. are increased by at least 10% and in some instances considerably more depending on the wishes of the artists or their estates. Thus the two Rattners you have escaped that increase and remain at what I think you will agree are exceedingly low prices for an artist of his achievement and reputation. I do hope so. Also perhaps when we reopen in the fall we can tempt you a little further with the Weber painting which, like most of the others are being stored and kept from public view until September.

In closing I want to tell you how much I enjoyed visiting with you. In this business and particularly in recent years with the influx of so many "collectors for investment" it is a joy to be with someone who has honest and direct rapport with the work of art. Andso, I thank you.

My very best regards and I look forward to seeing you in the fall. Meanwhile all mail addressed to me at the gallery will reach me at my summer haunts.

Sincerely,

EGH:lk

MRS. NORMAN ISENBERG
295 ST. ANDREWS FAIRWAY
MEMPHIS 11, TENNESSEE

June 22, 1963.

Mrs. Edith Gregor Halpert
The Downtown Gallery
New York, N.Y.

Dear Mrs. Halpert,

This is to advise you that the two Rattner paintings arrived in good condition and I find myself still considering which of these paintings to select. You can make my decision easier if you will quote me a combined price for the two if I keep them both.

I have such pleasant memories of my two visits to your gallery, talking with you and seeing those beautiful Webers. I keep recalling "In the woods". I feel like I want to thank you for several kinds of "treats".

I await hearing further from you and wish you a pleasant summer.

Sincerely,
Julie L. Isenberg.

June 20, 1963

Mr. Richard W. Weaver
515 Frederick St.
San Francisco, California

Dear Mr. Weaver.

Thank you for your letter.

We regret that since we already have a large collection of William Harnett prints of "The Old Violin" we would not be interested to buy any additional ones.

Sincerely,

RGH:lk

Yale University Library

New Haven Connecticut

James T. Babb
University Librarian

Donald C. Gallup, *Curator*
Collection of American Literature

27 June 1963

Dear Mrs. Halpert:

Thank you for your letter. Yes indeed we should be delighted to have you use the Stieglitz collection during July or August. We are open from 8:30 until noon and from 1:00 until 5:00, except on Saturdays and Sundays - and holidays. We shall look forward to seeing you.

With best wishes,

Yours sincerely,

Donald Gallup

Donald Gallup.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Annex "A"

MEMBERSHIP OF

COMMITTEE TO SAVE THE COOPER UNION MUSEUM

(In formation)

Louisa Bellinger	Textile Analyst, Textile Museum, Washington
Henry Billings	Art Patron and Artist
Mrs. Robert Woods Bliss	Art Patron and Co-Founder of Dumbarton Oaks Foundation
Rene Carillo	F. Schumacher & Co., and President, Resources Council
Mrs. Lammot du Pont Copeland	Art Patron
Allyn Cox	Artist
Freda Diamond	Design Consultant and Designer, Cooper Union Art School alumna
Mary E. Dunn	President, Nancy McClelland, Inc. National President, American Institute of Interior Designers
Henry F. du Pont	Winterthur, Delaware Donor and Member Advisory Council, Cooper Union Museum
Elisha Dyer	Former Chairman, Advisory Council, Cooper Union Museum and Donor to Cooper Union Museum

expenses involved in pick-up, packing, shipping and insurance. We cannot guess at any figure because this is always assumed by the consignee and the bills are made out directly to the exhibiting institution.

After you have had an opportunity to consider the matter will you please communicate with me at this address as all mail will be forwarded to me wherever I may be during the summer and will receive prompt attention.

Sincerely,

FGH:lk

William A. McGonagle

Halemailie - 2036 Lee Place, Honolulu 17, Hawaii

but then you wouldn't understand this remark of mine dear friend. Maybe someday if Bob or perhaps even Jim can "discover" the Hornett in your gallery it will then be greeted with enthusiasm.

Your marvelous party was such fun - obviously I hated to leave! I hope I didn't wreck your sleeping habits for the week. I thoroughly enjoyed our visit - it meant much to me and also I enjoyed your friends, Sarah, Walter, Jack & the doctors (forgot their names). Tell Walter

July 1, 1963

Wichita Art Museum
Sales and Rental Gallery
619 Stackman Drive
Wichita, Kansas

Attention: Mrs. Berens

Dear Mrs. Berens:

The enclosed copy is self-explanatory and I hope that you will obtain the information you require.

As I mentioned during our telephone conversation I will be very pleased to cooperate with you in the fall when the gallery reopens after Labor Day I will certainly get busy on making a tentative selection for your consideration.

It was nice talking with you and I hope to have the pleasure of meeting you in the fall.

Sincerely,

EGH:lR

June 25, 1963

Mr. Richard Loeb
Galerie Bonnier
Avenue du Theatre 7
Lausanne, Switzerland

Dear Dick:

Finally I managed to sell three of the Chambers at a much higher price than I had originally predicted and as soon as the check arrives from the dealer I will send you your share. He questioned the other two and if I weren't so tied up in knots I would try several other off-beat dealers after making such efforts with many of the others. I still think it would be a waste to have the pictures cleaned and framed because $150. would not make it based on the prospective results. If you can wait until next season perhaps we can do better but I am very pleased with the results on the three. You will hear from me shortly. Meanwhile my very best regards to Marion and you.

Sincerely,

EOH:lk

P.S.: The gallery closes for the two summer months at the end of this week.

FU
DC

July 1, 1963

Miss Roslyn Gewarter
316 West Barry
Apt. 1003
Chicago, Illinois

Dear Miss Gewarter:

Thank you for your letter and forgive me for delaying the reply. I was hoping that someone would translate the Hebrew for me but your description is sufficient to identify the Shahn silkscreen. Tht title is SONG OF DEGREES OF DAVID, PSALM 133, and fortunately we have two or three prints still available of this edition.

The size is 26½" x 20½". Shahn is one of the few artists today who actually makes his own silkscreen and executes the entire print himself including the color. I will be glad to send this to you for consideration via Air Express to expedite the delivery and hope that it is not too late. We will arrange for the packing here but the shipping charges will have to be assumed by you. May I suggest that you wire us immediately as the gallery is closing officially on July 3rd for the two summer months. However there will be someone here to take care of the transaction.

Sincerely,

EGH:lk

$90.—

June 28, 1963

Mr. Mitchell Rogovin
Bureau of Internal Revenue
Washington, D. C.

Dear Mr. Rogovin:

As I have about exhausted all my energies in connection with list making, etc., I thought I would offer you a photostatic copy of a letter I received a week or so ago from Assistant Secretary of State, Lucius D. Battle.

The collection he refers to was on loan to the State Department for exactly a year when the insurance coverage ran out. The majority of the paintings in this collection are gallery property ostensibly for sale but used largely for educational purposes in organizations which cannot make purchases. Again, as I mentioned during the very pleasant conference I had with you, all this is based on my chauvinism and my continued desire to promote the cultural contribution made by American artists.

I hope that the ruling is imminent and that Washington will not lose what everyone agrees is an important collection. May I hear from you shortly?

The gallery is closing for the summer today and my address thereafter is Eden Hill Road, Newtown, Connecticut, telephone Code 203 426 - 4508.

Sincerely,

EGH:lk
P.S. I was very amused with the article which appeared in The New York Times on Friday, June 21st. I am quoting:
"MIAMI BEACH, June 20 (UPI) -- It wasn't easy, but John Bass has finally managed to give a $1,500,000 art collection to the city of Miami Beach.
"It's the most difficult thing in the world to give something away," said his wife Johanna yesterday, after six months of struggling with red tape.

June 24, 1963

Mrs. John Prosser
815 Barberry Lane
Lake Forrest, Illinois

Dear Mrs. Prosser:

I cannot tell you how distressed I am about the problem you have had with O'Keeffe's TWO AUSTRIAN COPPER ROSES III. For someone who is so meticulous about materials she uses this is unique. As a matter of fact I can think of no other painting which has suffered any deterioration.

If you will let me know when you plan to come to New York I will be very glad to show you a number of superb examples of her work so that you may make a substitution. We have a magnificent flower painting which we finally achieved in obtaining from O'Keeffe who had it tucked away all these years as she preferred not to sell it. In addition there is an excellent variety of other paintings covering a long period of her work. Although the gallery will be closed during July and August I will be very glad to make a special trip to meet you at the gallery if you will give me sufficient advance notice. Otherwise the matter can be held up until after September 4th when the gallery reopens. Meanwhile my abject apologies, and thanks for your understanding attitude.

Sincerely,

RGH:lk

C 16
Send photo

June 20, 1963

Mr. Leslie Waddington
The Waddington Galleries
2 Cork Street
London W1, England

Dear Mr. Waddington:

Thank you for your letter.

As you suggested we telephoned Budworth who will pick up the complete collection of watercolors and oils on Monday, June 24th for shipment via TWA. Also as you requested I am enclosing two additional consignment forms plus the blue receipt form which we would like to have returned to us as soon as the objects are checked.

I hope the exhibition will be a great success. Incidentally would you be good enough to retain a duplicate set of clippings which may appear so that we may have these for our record books. Thank you for your cooperation.

Sincerely,

EGH:lk
P.S. In checking I find there are several slight errors in the net prices which have been corrected in the list I am now enclosing. Will you be good enough to make the adjustments.

We will be on Kauai another two weeks and will then be moving to Kahuku Plantation on Oahu. If you write me after July 12th please direct any correspondence to me at KAHUKU PLANTATION COMPANY, KAHUKU, OAHU, Hawaii

Your name is familiar to me -; wup

Wadsworth Athenaeum

June 27, 1963

Mr. Stuart Davis
15 West 67th Street
New York, New York

Dear Mr. Davis:

Here is a list of the artists who have already accepted to be in the silk screen portfolio: Robert Indiana, Ellsworth Kelly, Roy Lichtenstein, George Ortman, Larry Poons, Ad Reinhardt, Frank Stella, Andy Warhol.

Bob Motherwell has not given me his final acceptance yet but I believe he will. He is very interested in the project.

Very cordially yours,

Samuel J. Wagstaff, Jr.
Curator of Paintings

sjw:jb
Cc to Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York, N.Y.

SHELBURNE MUSEUM

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

Office of the Director *Burlington, UNiversity 2-9646*

NOTICE OF ANNUAL MEETING OF MEMBERS OF SHELBURNE MUSEUM, INCORPORATED

PLEASE TAKE NOTICE THAT IN ACCORDANCE WITH THE BY-LAWS OF THE CORPORATION THE ANNUAL MEETING OF THE MEMBERS OF SHELBURNE MUSEUM, INCORPORATED WILL BE HELD ON SATURDAY, JULY 13, 1963, AT 10:00 O'CLOCK IN THE FORENOON (DAYLIGHT SAVING TIME) IN THE MEETING HOUSE ON THE MUSEUM GROUNDS IN SHELBURNE VILLAGE.

THE MEETING WILL BE FOR THE FOLLOWING PURPOSES:

1. ELECTING TRUSTEES AND A CLERK FOR THE ENSUING YEAR.

2. CONDUCTING ANY AND ALL OTHER BUSINESS PROPER TO COME BEFORE THE MEETING IN ACCORDANCE WITH THE ARTICLES OF ASSOCIATION AND BY-LAWS OF THE CORPORATION.

ALL MEMBERS, ASSOCIATE MEMBERS AND TRUSTEES WHO CAN BE PRESENT, AND THEIR HUSBANDS OR WIVES, ARE INVITED TO LUNCHEON AT THE SHELBURNE INN, ON THE HARBOR ROAD, AT 12:30 P.M.

TO HELP MR. J. WATSON WEBB, JR., THE PRESIDENT, IN PLANNING THE LUNCHEON, PLEASE COMPLETE THE REPLY POSTCARD AND RETURN IT TO THE CLERK AT 156 COLLEGE STREET, BURLINGTON, VERMONT, BY WEDNESDAY, JULY 10TH, OR SOONER IF POSSIBLE.

DATED AT SHELBURNE, VERMONT, JUNE 26, 1963.

David W. Yandell

DAVID W. YANDELL, CLERK

Monday, July 8, 1963

Dear Edith,

I trust our opening is more elegant that this stationery, although I don't insist on much! However, excuse the stationery -- and the typing. My secretary is on vacation, my office moved on the weekend, the lights are out, etc. I'm typing this myself and only hope you can read it.

Definite acceptances for the art show have come in from the following:

Abe Burrows
Carol Burnett
Kaye Ballard
Carol Channing
Hugh Downs
Arlene Francis
Joan Fontaine
Fred Gwynne
Skitch Henderson
Anne Jackson
Eli Wallach
Dorothy Kilgallen
Beatrice Lillie
Bess Myerson
George Maharis
Darren McGavin
Tony Perkins
Artie Shaw
Susan Strasberg
Peter Ustinov
Monique van Vooren
Kyle Rote
Richard Boone
Henry Fonda
Van Johnson
Durwood Kirby
Alan King
Peter Cook

The following are working on paintings which they hope to complete in time to enter:

Paul Anka
Ray Bolger
Orson Bean
Jack Carter
Merv Griffin
Edyie Gorme
Mary Healy
Peter Lind Hayes
Garry Moore
Art James
Victor Borge
Jack Paar
Clifford Odets, among others

If you need to call me, my office phone is PL 9-6972. Home phone is ~~PL 1-0969~~ PL1-0969. See you soon. Best,

Jim Simmons

Fred Wright
July 8/63

While I was there my thoughts strayed back to you. I had a feeling that you have not been overwhelmed with gratitude by the people for whom you have done so much. I felt a little sad as you are an exceptional person, and I think of you as a moral island in a very slippery sea. In short, I am trying to dictate affection to you, which of course is difficult. But I dare say you understand all this, woman that you are.

July 10, 1963

Hirschl and Adler Gallery, Inc.
21 East 67 Street
New York, New York

Hi:

I am way out in the woods, but the correspondence follows me just the same during my vacation.

One of our clients who inherited this painting asked us to furnish the insurance valuation pertaining to his entire collection and I am obliged to write to a few other dealers for their help in this matter as I am not familiar with the current prices of Henri's work.

Would you be good enough to supply the information at your leisure. Many thanks for your cooperation. Please address this to me at my summer home--Eden Hill Road, Newtown, Connecticut.

Sincerely yours,

EGH:mcl

concerned and informed persons in the art world and in the fields of design and the decorative arts.

7. A museum composed of art objects donated over the years by benefactors cannot suddenly shed its character as a museum, and melt its works of art down to money, -- with which to support a wholly different enterprise.

8. If it be true, as claimed by Mr. Humphreys, that the Museum has not been an integrated part of the education courses offered by the Cooper Union, then there is all the more reason why the numerous gifts accepted by the Museum over the years must be deemed given and taken for the purposes of the Museum alone. Donors chose The Cooper Union Museum "designedly" just because of its unique character as a repository of the arts of design and decoration and because it was suited and equipped for study and access.

9. A museum collection that attains a character and purpose becomes a living entity. To dismember it, to sell it off, to banish its components to bargain hunters, -- is to kill it. To take this course would be to violate the trust of the founder, the faith and purposes of contributors, the Charter granted

STATENS KONSTSAMLINGAR
MODERNA MUSEET
STOCKHOLM 100
Telefon växel 24 42 00

Stockholm, June 25th, 1963.

Dear Mrs. Halpert,

The Moderna Museet in Stockholm, Sweden, wish to inform you that we want to buy the picture "For Ever Autumn" painted by Mrs. Tseng Yu-Ho Ecke. If this arrangement is convenient to you, please cable "Yes". The picture has been exposed here in Stockholm during a Tseng Yu-Ho exhibition which has been a great success with about 8.000 visitors.

I include a copy of our letter to Mrs. Tseng Yu-Ho Ecke, for the moment in Paris.

Yours sincerely,

Carlo Derkert

Carlo Derkert
Intendent

Sent Cable 6/28

Yes, thanks.

Mrs. E.G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Copy file
formerly Buffalo

July 1, 1963

Mrs. Samuel Yochelson
2927 Greenvale Road
Chevy Chase 5, Maryland

Dear Mrs. Yochelson:

Since I did not have sufficient time to advise your brother-in-law that the gallery was closed on Saturday I left a note for him on the door and we admitted him as a special guest that morning.

I enjoyed meeting him so much but unfortunately the place was in such great disorder (we are checking inventory now) that I did not have an opportunity to show him many paintings but no doubt he and Mrs. Yochelson will come to visit us in the fall when we reopen the gallery.

I hope too that you will have occasion to visit us after the third of September when we will reopen. It will be a great pleasure to see you again and to learn about your activities in your new location. Best regards.

Sincerely,

FGH:lk

MEMBER OF FEDERAL HOME LOAN BANK

GOLDEN WEST SAVINGS AND LOAN ASSOCIATION

1632 Franklin Street
OAKLAND 12, CALIFORNIA
Telephone GLencourt 1-3947

July 3, 1963

Mrs. Edith G. Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Herbert M. Sandler and Marion Osher Sandler take great pleasure in announcing the acquisition of Golden West Savings and Loan Association.

After close to a year of searching, interviewing and analyzing, we were fortunate enough to find Golden West Savings and Loan Association of Oakland, California. In its thirty-five years of operation, Golden West has gained an outstanding reputation. We have enclosed a recent Statement of Condition, so that you can know what the current financial details are.

By the way, the story of how to buy a savings and loan is quite a drama, filled with intrigue, frustration and heartache, and sometimes a happy ending. We would be glad to fill in the details after we've sold the movie rights.

Now on to business. We'd be delighted if you would place your savings with us. Our current rate of interest is 4.8%, compounded quarterly. Of course, all accounts are insured up to $10,000 by the FSLIC, an agency of the United States Government. You'll find saving by mail very convenient. (We know from experience; we used to work a block from our bank, but found banking by mail a big time saver over a personal appearance.) We pay air mail postage both ways. Deposits postmarked by the tenth of any month will receive interest from the first. We've enclosed an envelope, as well as a new account form, for your convenience. If you prefer, you can send us your current passbook, and we will take care of having your funds transferred after interest is credited to your account. Be assured your account will receive prompt attention and our best service.

Everyone should come out to California - like Mecca. We hope that business or pleasure will bring you this way soon, and that we will have the opportunity of showing you "our town."

We expect you in August!

Kindest personal regards,

Marion

MOS/jp

(Mrs.) Marion O. Sandler

June 23, 1963

Mr. John J. Simon
Editor, Meridian Books
The World Publishing Company
119 West 57th Street
New York 19, New York

Dear Mr. Simon:

Thank you for your letter. Yes, I have a large collection of my public talks all carefully arranged chronologically together with clippings, particularly during the earlier period when I took myself somewhat seriously. During this summer while the gallery is closed I might go through these loose leaf books to see how much of this would be worth printing. Actually there is a good deal of repetitive material as these talks were given in various parts of the country, but as I recall it takes in practically every issue including many talks on Government in Art, Museums, Trustees, The Press, and even - in recent years - The Artists. Naturally I consider much of this constructive criticism if not a popular routine.

In any event I will glance through this material and will communicate with you later.

Sincerely,

PCH:lk

6 Glen Creek Lane
Saint Louis 24, Missouri

June 22,1963

Mr. John Marin,Jr.
The Downtown Gallery
32 East 51 St.
New York, 22, N.Y.

Dear Mr. Marin;

Thank you for your patience while I decided about the purchase of "Pinions with Cedar". I felt, as soon as I saw it in my room that it was right, but I did want to wait for the return of my sister and of my niece for a final decision. As you may recall my niece was not at all enthusiastic about it in New York, but here she changed her mind. The painting and my house were surely meant for each other.

I am enclosing a check for $5,500 which I understand is the price. If there are additional charges please bill me for them.

I enjoyed so much the Geogia OKeeffe painting and water color at the St. Louis Art Museum current show, and also the water color you had lent - a beautiful one. Thank you again for all your help with my painting- when I am next in New york I shall be in to admire if not to buy-

Sincerely yours

Dr. Dudley Jones -

UNION BANK

VICE PRESIDENT'S OFFICE

June 20, 1963

Downtown Gallery
32 East 51 Street
New York, New York

Gentlemen:

I recently saw a print by Ben Shahn that friends purchased at your Gallery. I would like to know if you have available a catalogue of his prints or could perhaps suggest galleries in Los Angeles which might carry his work.

Thank you for your assistance.

Very truly yours,

Abner D. Goldstine

Abner D. Goldstine

ADG:ds

WILSHIRE BOULEVARD AT WESTERN AVENUE · LOS ANGELES 5, CALIFORNIA · TELEPHONE 683-6833

dor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CALIFORNIA PALACE OF THE LEGION OF HONOR
Lincoln Park
San Francisco 21, California

July 8 - 1963.

OFFICE OF THE DIRECTOR

Dear Mrs. Halpert:

I regret that I am obliged to share Jim Foster's views on the piece by Bart Hayes — who is not only an old friend but also a classmate. I just don't get the drift of what he has written.

Yours —

Tom Howe

June 25, 1963

Mr. Russell F. Wake
Dunbar
635 Merchandise Mart
Chicago, Illinois

Dear Mr. Wake:

In going through my follow-up file now that we are nearing the end of the season I came across some correspondence dated January of this year.

I am very curious about your Mr. C. Edgar Johnson who called one day about making an appointment, either after working hours or during the weekend when the gallery was closed. It so happened that I was leaving town within the next half hour and could not make such an arrangement. Can you tell me more about Mr. Johnson and whether I should just file the letter permanently or whether there is something I can do to revive whatever interest he had.

Many thanks for your cooperation.

Sincerely,

ECH:lk

13 West Gallery
Art - Gifts - Cards

13 W. Union Street
Athens, Ohio
Phone LY 3-1761

26th June

The Downtown Gallery

32 East 51 Street

New York City

The Director,

We are interested in obtaining a watercolor by JOHN MARIN. We have long been admirers of his work and the current exhibition of his watercolors now at the Columbus Gallery of Fine Arts, has persuaded us to add a work to our own collection. After 14 years of study of the work of Marin, I do believe I must have a watercolor for my own.

Please inform me at what beginning price I could expect for any watercolor by Marin and also any other information that would enable me to make an immediate purchase.

Also where might I obtain an oil by R. Marsh, American.?

Yours sincerely,
Michael Swyers
Michael Swyers

to mail another copy to me in the country? The address there is Eden Hill Road, Newtown, Connecticut. I am taking with me the photographs of the fakes and will do something about them in the near future. I hope you and Howard will come to see me there during the month of July. My telephone number is Code 203 426 - 4508.

Sincerely,

June 24, 1963

Mr. G.C. Taylor
Albert R. Lee & Co., Inc.
90 John Street
New York 23, N. Y.

Dear Mr. Taylor:

In accordance with our previous correspondence I am writing to advise you that the Charles Sheeler painting entitled COMPOSITION AROUND RED, PENNSYLVANIA has been returned to us by the Academy of Arts and Letters where it had to be shown for a short period - and may now be seen at the gallery.

We are closing the gallery for the summer on June 28th, and I sincerely hope that you will have time to drop in before that date to examine the picture and arrange for the necessary attention.

Thank you for your courtesy.

Sincerely,

MGH:lk

regard to my purchase of the two Rattner paintings I think you will understand my position at this date. I hope so.

I shall be back in Memphis in about three weeks and I look forward to hearing from you then.

My best wishes for a pleasant holiday at your "summer haunts".

Sincerely,

Julie Steinberg

July 6, 1963.

July 1, 1963

Mr. J. Watson Webb, Jr.
11740 Crescenda Street
Los Angeles 49, California

Dear Mr. Webb:

Please forgive me for being so tardy in my reply to your very kind letter of June 19th.

Because of an extremely difficult season in the gallery combined with the many extracurricular activities I find myself so thoroughly exhausted at this time that I am afraid to commit myself to any plans early during my vacation. With your kind indulgence I should like to postpone a little further my reply and you will hear from me within a week as to my participation at the meeting.

Naturally I am more than eager to see what changes have taken place in my favorite museum and if it is at all possible for me to take on an additional trip after just a few days of rest in Newtown I will consider it a great privilege to be in Shelburne on July 13th. Meanwhile my very best regards to you.

Sincerely,

EOH:lk

June 25, 1963

Mr. Thomas Gaglioni
Wellfleet Art Gallery
Wellfleet on Cape Cod,
Massachusetts

Dear Tom:

It was indeed a great pleasure to hear from you and to learn that you are at your old stand even though the address had changed.

This has been a very rough season - what with all the activities at the gallery plus the many extracurricular jobs I am stuck with constantly. I am sure you remember me when I was a bright girl and not the national art show. In any event we are about to take our annual inventory and during this stint I will see what we have available. Most of the artists you mentioned have a constantly diminishing stock but during the summer perhaps I can spare a few items. If you can drop in before the week is over I might be able to find some small Zorach bronzes and a few Shahn prints and drawings. O'Keeffe will not permit any of her things to go out and our Weber collection is mighty limited. The same is true of Kuniyoshi and now that Marin is having a huge show in London, there is very little of his work available. However I will look and try to help you out because I am still very fond of you. How about trying some of the younger artists? I had decided to limit myself to a very small group of the "old masters" and can offer you quite a number of very exciting works by younger painters and sculptors whom I want to clear out in order to make possible the concentration. In New York it would be considered competitive and therefore it seems logical to get these things out of town. The prices are obviously much lower and certainly will make sales more likely. In any event it is best for you to come in and look for yourself. How about it?

Sure I remember the bra and I still remember the mink garters you and Nat gave me one Christmas at Palm Beach. As a matter of fact I came across them in Newtown this morning and recalled that very gay evening. Ah to be young and foolish again!

One guarantee you will have to make is that you will not sell anything to Walter P. C. that so-and-so.

(cont'd)

80 LaSalle Street
New York 27, New York
July 1, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

With reference to your phone call to me earlier today, I have looked over some of my Downtown Gallery lists of O'Keeffe paintings, etc. - The most recent Downtown Gallery slip I have on the watercolors is dated March 18, 1963. This records the temporary return to me, for O'Keeffe, from the Gallery, of five watercolors: #27, #18, #12, #57, #21. On January 23, 1963, I also borrowed a watercolor #38, Starlight Night, for experimenting with a color plate for a Christmas card.

See receipt

As far as I remember, without checking, any watercolors I borrowed in 1961 or 1962 have been returned to you, and I have Gallery receipts acknowledging their return.

I also have receipts etc. back and forth between the Gallery and myself for all paintings I have borrowed for Miss O'Keeffe - and for their return when they go back to the Gallery. Since you have exact duplicates of all these papers, it seems to me obviously a waste of my time for me to bring my copies over to the Gallery for you to look at, as you requested this morning.

Last week I lost two entire lunch hours at the Gallery on matters that should have been finished in 20 minutes. It was very aggravating. I cannot continue to lose that much time per week, when nothing gets accomplished.

If there are any discrepancies that puzzle you in your stock-taking that you wish to ask me about, phone me and give me stock number and title of painting. I will be glad to check my lists at home and tell you what I can that may be helpful.

Sincerely yours,

Doris Bry

Doris Bry

copy to O'Keeffe

Annex "A"

Membership of Committee to Save The Cooper Union Museum

Lincoln Kirstein	Art Patron
Jack Lenor Larsen	Textile Designer Jack Lenor Larsen, Inc.
Thomas J. McCormick, Jr.	Director, Vassar College Art Gallery
Elinor Merrell	Art and Antiques Dealer and Interior Designer
Mrs. Henry O. Milliken	Donor
Lewis Mumford	Author and Critic
Margaret D. Nelson	Designer Stroheim and Romann
Mrs. Theresa D. Parker	Jacques Seligman & Co.
Henry Hope Reed, Jr.	Author and Critic
Frederick B. Robinson	Director, Museum of Fine Arts Springfield, Massachusetts
Alexander Rosenberg	Art Dealer Paul Rosenberg & Co.
Mrs. Howard J. Sachs	Donor and Member Advisory Council, Cooper Union Museum
Max Saltzman	Color Chemist and Donor Allied Chemical Corp.
William C. Segal	President, American Fabrics Magazine and Member Advisory Council, Cooper Union Museum
Harvey Smith	Donor, President Patterson Fabrics, Inc.

study collections that fills a vital need in the arts today.

The reasons for your proposed action given in Tuesday's release lack authoritative analysis. If a museum of this stature and quality is not used by your educational facility, the educational program is not being directed to museum use. And it is hard to believe that with the continuing geographical expansion of New York, the boundaries of its public gallery area should be further circumscribed.

It is our hope that your Board carefully consider the consequences of removing the Cooper Union Museum from our cultural scene."

Another writer has said:

"It was with the shock and dismay of learning of the death of an old friend that I read of the decision to discontinue the Museum of the decorative arts at the Cooper Union. Picked apart and dispersed to other museums in New York's 'museum and gallery center' the collections will lose most of their study value." (Mrs. Helen Duprey Bullock, Director of the Department of Information, National Trust for Historic Preservation)

The President of the American Association of Museums, Mr. Charles van Ravenswaay, has written:

"My reaction to your letter of the twenty-fourth is one which has nothing to do with the practical, the advisable, the efficient, or anything else, but if someone had written to tell me that the Statue of Liberty and Mount Vernon and a few other revered institutions were being discontinued because they seem to meet no contemporary need, I wouldn't have been more shocked than I was by hearing the future plans for your Museum and its collection ....."

July 3, 1963

Mr. Martin Bressler
Schulman & Bressler
5 Hanover Square
New York 4, New York

Dear Mr. Bressler:

Just as I was leaving for my vacation a letter arrived from Mr. Straus in reply to my inquiry regarding the Ben Shahn drawings.

The following quote from his letter is self-explanatory. I was absolutely certain but wanted to remove any vestige of doubt.

> "Under no circumstances have we given anyone permission to reproduce any of the Ben Shahn drawings. If there is any further information you wish on this, please advise. I am interested to know what further results come from your investigation."

Sincerely,

EGH:lk

June 28, 1963

Mrs. Arnold M. Smith
9 Pope Road
Paterson, New Jersey

Dear Mrs. Smith:

Thank you for your letter.

While we have cooperated with many organizations in the past years we have been obliged to change our policy more recently for two reasons. 1: We have reduced our roster considerably and have a very limited stock. 2: In all exhibitions other than those held within a museum or a university gallery, the chances for damage are tremendous as we discovered pretty consistently within the last few years. We have, in every returned consignment from religious or charitable organizations, the unfortunate experience of finding prints torn, frames and glass broken, and most important - paintings damaged, basically because non-professional help is used rather than those trained for such work as museum personnel. Thus, in 1960 we printed a formal letter which we sent out in every instance explaining that we can no longer cooperate much as we wish to do so. After all, we are responsible to our artists since the work does not belong to us. I hope you will understand.

As a suggestion we encourage the loans of young artists to whom display is of value and who are within the price range of the audience.

Sincerely,

VGH:lk

302 John Ringling Boulevard
Sarasota, Florida

St. Armands Gallery

Phone: 388-1357

20 June 1963

Dear Mrs. Halpert.

We will be in New York from June 25 - 28; will stop in your Gallery to bring you a check for Ben Shahn's Song of Degrees, Mask, Lute and Molecules.

Will pack and ship the remaining serigraphs to-morrow.

After New York, we are going to Cooperstown for the course on conservation of art.

Hope that you will have lunch with us while we're in the city.

Sincerely

Rita Lebrodt

MRS. JAMES THURBER
WEST CORNWALL
CONN.

June 24, 1963

Dear Mr. Halpert,

I feel very guilty about not getting in to see Robert Osborn's portraits of my husband when I was in town. What with casting, rehearsals, previews, opening and, after four performances, closing of our show, I was exhausted and took to the woods, licking my wounds. During the preliminary agony, I went from rehearsal hall to restaurant to rehearsal hall

June 21, 1963

Dr. Dorothy J. Jones
6 Glen Creek Lane
Saint Louis 24, Missouri

Dear Dr. Jones:

As we are making arrangements for closing the gallery for the vacation period I am writing to ascertain whether you have made a decision about the O'Keeffe painting which was shipped to you for consideration six weeks ago.

I am enclosing a self-addressed envelope for your convenience in replying. Many thanks for your courtesy.

Sincerely,

EGH:lk

Zeugnisse der Angst in der modernen Kunst

AUSSTELLUNG
zum 8. Darmstädter Gespräch
Classement de l'ICOM: Agréée

Präsident Oberbürgermeister Dr. Ludwig Engel

Ausstellungsbeirat Dr. Werner Haftmann
Dr. Werner Hofmann
Professor Dr. Gotthard Jedlicka
Professor Dr. Kurt Martin
Dr. Franco Russoli
W. J. H. B. Sandberg
Peter Selz

Arbeitsausschuß Professor Heinz Bettke
Dr. Gerhard Bott
Professor Dr. Hans-Gerhard Evers
Bernd Krimmel
Dr. Max Maaß
Dr. Hans-Günther Sperlich
Professor Dr. Erich Wiese
Hans Maria Wingler

Ausstellungsleitung Bernd Krimmel
Sekretariat Darmstadt-Eberstadt, Heinrich-Delp-Straße 255
Telefon 7 83 63

24.6.1963

An die

Downtown Gallery
Mrs. Edith H a l p e r t

32 East 51st Street

N e w Y o r k

Sehr geehrte gnädige Frau,

Ihre Leihgabe "The Lucky Dragon" von Shan wurde inzwischen hier ausgepackt und im einwandfreiem Zustand befunden. Wir teilen Ihnen dies der Ordnung wegen mit und begrüßen Sie

mit freundlichen Empfehlungen !
Ihr

(Bernd Krimmel)

Edwin Gilbert

June 24, 1963

Dear Gil:

Oh ditto! Your letter was one of the few happy sparks in the month of June. I am dictating this letter in Newtown - believe it or not - having schlepped my Ediphone from New York so that I could have a relaxed dictation period. How I love this place. No matter how low I feel, no matter what problems I have, a complete metamorphosis takes place the minute I arrive in this house. Albert was teasing me this afternoon because I was returning from outdoors and a planting spree covered with mud, a couple of mosquito bites and singing a corny song. No doubt I am actually a pre-revolutionary Yankee at heart but I sure love this joint and I'm delighted that only one week separates me from a two months return to the toujours happy mood.

Six more days and the Gilberts will be ensconced in Corsica. I gather that by that time you two will be relaxed having attended to all your parties, packing, etc. I wonder how many more pages you will add to your 500 while you are there. Believe me that sounds like an impressive accomplishment and I am waiting breathlessly for the result.

I think you will be amused - a propos of Ad Reinhardt with the fact that his one-man group in the current show at the Museum of Modern Art is separated from the viewers by a railing in all directions. Thus it is impossible to go into the mystery of the black surfaces. Even the minute variation in the tonality is lost completely and, as one of the viewers remarked when I was there a few Sundays ago taking advantage of the Puerto Rican parade which cut the attendance down to about twenty: "No matter how I approach these pictures right, left, leaning forward or bending backwards, all I can see is black, black, black". Indeed I am eager to learn the reaction of the public in Paris and to ascertain what philosophical interpretations have been read into these paintings. Recently, when I was on a pannel (one hour a piece) I said, with utter conviction, "I have reached the conclusion that I have lived too long; I feel like an old square in a Pop hole". This rather dull crack brought down the house and before the session ended I was called the hipster of American art. In any event the last five years have provided some fascinating material the most puzzling so-called literature about art and the greatest immorality of all times, especially among the artists with the aid of the press, the museums and the dealers. I am so eager to discuss all this with you and Virginia to get a fresh viewpoint from a couple of foreigners.

I am very impressed with the fact that you are now the owner of a Rattner drawing. How in the world did you get away with it when Esther was around? It is absolutely extraordinary how many visitors to the Rattners during the past year have gone into tirades about this character. She really is an extraordinary character right out of Grimm's fairy tales - and I am referring to the witches. I have written some pretty sharp letters to Abe recently and he is complaining bitterly about his low prices and all the success Americans are having abroad. Fortunately the minister in charge of the American Church in Paris has asked for a Rattner show. I met him last summer and was greatly impressed. We had a delightful rapport for a period of about three hours. This seems like a logical place without any phony overtones. I hope it works out. When you return I will tell you about some of my experiences with art rather against Pop Art and such doings as you describe at the Iris Clar gallery. While I have won several victories I have reached the stage now where I am about to give up and wait - possibly helplessly - for some young person in the arts to take over. No one seems to care and the idea of Pop Art allows for the most tremendous freedom not only in the visual arts but all the cultural fields. The philosophy is sick, sick, sick and why should I assume the responsibility if no one else cares? Now here on I'm going to be

UNION BANK

VICE PRESIDENT'S OFFICE

June 27, 1963

Miss Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you very, very much for your kind offer to send a selection of Ben Shahn serigraphs for consideration.

While I am anxious to see them and to acquire one, I hesitate to accept your kind offer if the mailing expenses would be substantial. If, however, the postage costs would be only a few dollars, I would welcome your sending a few that you think might be appropriate. I am particularly interested in those with a Hebraic theme or substance. The final one on your list, DECALOGUE, done in 1962 might be most interesting, but would perhaps be outside my price range right now.

Thank you very much for your very generous assistance.

Sincerely,

Abner D. Goldstine

Abner D. Goldstine

ADG:ds

(AIRMAIL, SPECIAL DELIVERY)

WILSHIRE BOULEVARD AT WESTERN AVENUE • LOS ANGELES 5, CALIFORNIA • TELEPHONE 683-6833

July 2, 1963

Mr. Van Deren Coke, Director
College of Fine Arts
University of New Mexico
Albuquerque, New Mexico

Dear Mr. Coke:

It was a great pleasure to see you during your recent visit and I am very much impressed with the material that you have assembled and plan to publish.

Since the book is not scheduled until the fall of 1964 I suppose you will be in New York again to go over the original material. We have a complete pictorial record of each artist's work in our files and furthermore Shahn will be back from his trip abroad so that we can jointly discuss the specific paintings which will fit into the category you outlined.

Won't you let me know if and when you plan to come on so that I may have the material available for you in advance. It will be a great pleasure to see you again.

Sincerely,

EGH:lk

JAVITS TRUBIN SILLCOCKS EDELMAN & PURCELL

375 PARK AVENUE

NEW YORK 22, N.Y.

JACOB K. JAVITS
COUNSEL
JOHN TRUBIN
ALBERT I. EDELMAN
WILLIAM F. PURCELL
H. JACKSON SILLCOCKS
ROBERT S. WARSHAW
CHARLES N. BERGOFFEN

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ROBERT L. FROME
JERROLD I. HIRSCHEN
DOROTHY F. GRAY
SHELDON W. HALPERN
JEANNE G. COLLYER

TELEPHONE
PLAZA 9-5400

CABLE ADDRESS
"JAMOTRU"

July 9, 1963

Mr. Arthur A. Houghton, Jr.
Chairman of the Board of Trustees
The Cooper Union for the Advancement
of Science and Art
715 Fifth Avenue
New York 22, New York

Dear Mr. Houghton:

As counsel for the Committee to Save The Cooper Union Museum, we transmit herewith the Committee's letter of this date addressed to you as Chairman of the Board of Trustees of Cooper Union, copies of which are being transmitted to Messrs. Harrison Tweed, Frank Abrams and Daniel Maggin.

The Committee has asked us to request your prompt response. You may address the Committee care of this office.

Very truly yours,

Albert I. Edelman

AIE:SO
Enclosure

cc: Mr. Harrison Tweed
Mr. Frank Abrams
Mr. Daniel Maggin

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

June 26, 1963

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for sending on approval the watercolor of Gladioli by Demuth. I have looked at it carefully, but do not feel that I can put up as strong a case for it as for something else.

The bottom fourth does not quite seem as strong as the upper part. But why go into details? I assure you that it has been thoughtfully studied.

Budworth is to return it. If you have other suggestions, please let me know. I'll return the little photo of it when I have used it in correspondence with the donor.

Thank you, and my best wishes for a restful summer,

Sincerely,

Mary F. Williams

Mary F. Williams
Chairman

July 1

Dear Mr. Halpert, I have a painting of Yasuo Doi's that I would like very much to buy. It is agreeable with him; however, he suggested I write you re the price as you evidently have received a negative of this particular painting. It is an oil — "Kami Profile #2" —. Mr. Doi said that he would be writing you about it, too.

Robert Coates

June 20, 1962

Dear Edith —

What with operations, hospitals and all I'm late as ever in answering your May 7 letter, but that may be all to the good if it gave time for you to get over your mad at me, at least a little.

Anyway, I didn't mean the piece in the way you took it to mean, and I think if you'll re-read it you may understand. I was trying to play up a kind of cheerful paradox about the gallery — in other words, just as, although it's called the "Downtown" it's been uptown for a decade or so, in the same sense, although it's taken, off-hand, to be on the conservative side [and that is true, damn it; nobody in God's world would align you with Kootz, Davis, Parsons, Jackson, etc.] it is actually in its way — and a good solid way too — as avant-garde as the next one.

Here in New York?
I don't imagine there are
many up in other parts.
We've been having dull
weather - neither rain or shine -
hope yours is better & that
you're relaxing & enjoying
yourself.
Hope you can come up.
Love
Gracie

July 2, 1963

Mr. T.E. Fitzwater
Fort Wayne Art Museum
1202 West Wayne Street
Fort Wayne, Indiana

Dear Mr. Fitzwater:

The shipment of folk art reached us yesterday and in checking we found No. 1794 HORSE - Saddler's Sign was damaged. One of the two welded iron sections used for fastening the sign to the corner of the building was completely broken off and delivered separately apart from the sculpture.

As we are closing the gallery tomorrow for the two summer months and I am leaving town we will not be in a position to obtain an estimate for the repair until September. As a matter of fact most of the restorers of this type will also be away.

Will you therefore be good enough to report this to your insurance agent so that you will be covered until such time as we get the required information.

Sincerely,

FGH:lk

25 June 1963

Fine Arts Division
Santini Brothers, Inc.
447 West 49 St.
New York, N.Y.

Att.: Mr. Louis R. Santini, Director

Gentlemen:

I am writing to advise that your firm has been named by Mrs. Edith Gregor Halpert to prepare her collection of some 110 items for shipment to the Santa Barbara Museum of Art at a date in July which would allow Railway Express delivery by no later than the 26th of that month.

As this collection will travel to the Honolulu Academy of Arts in Hawaii and then to the California Palace of the Legion of Honor, San Francisco, we request thoughtful care in packing to allow easy opening and closing of shipments at each place. Mrs. Halpert is familiar with your services, of course, and it is important that you contact her as soon as possible to discuss such arrangements as she may prefer. The collaborating institutions are anxious for the safety of the works in shipment, of course. We also urge economical consideration as far as practical.

Mrs. Halpert's address is as follows:
The Downtown Gallery
32 East 51 Street
New York City Telephone PL. 3-3707
or, if she cannot be reached there, try:
Eden Hill Road
Newtown, Connecticut Telephone area code 203, 426-4508

Your prompt attention will be very much appreciated, and I will be grateful for early word of your progress in the matter.

Very truly yours,

James W. Foster, Jr.
Director

Hewitt, Mayor of the City of New York and son-in-law of Peter Cooper). They envisaged a museum serving the public in the special fields of design and decoration, deriving their inspiration from the South Kensington Museum (now the Victoria and Albert Museum) in London and the Musee des Arts Decoratifs in Paris, and believing that a similar collection in the decorative arts would serve to raise the standards of design and decoration in the United States. This was to be a museum that would distinctively serve the designer, the artisan, the student. In addition to the living gifts made by Sarah Cooper Hewitt, she provided in her will substantial bequests to the Cooper Union to be devoted primarily to the maintenance of its museum for the arts of decoration. The unique character of the Museum, as implanted by the Misses Hewitt, and as nurtured by subsequent contributors, offered a unified collection in the arts of design, and ready accessability to students, designers, scholars, researchers and interested citizens. This character will be smothered and destroyed by dispersal.

4. In the view of the Committee, the Board of Trustees and the President of The Cooper Union have embarked upon a plan to close the Museum, to dispose of its priceless collections to the highest bidders, and to disperse the art objects and collections

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

5 July 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 St
New York 22, N.Y.

Dear Edith:

I'd hoped to reach you by telephone, trying today as well as Wednesday. As the Gallery must be closed for the long week-end, a letter will do equally well now. I'm glad you were off enjoying your independence!

I've had a letter from the Corcoran and also their printer, Kurt Wiener. From them I understand that the black and white plates used in the 1960 catalogue were sent to you. Do you suppose someone could locate and kindly forward them to us, pretty please? Otherwise, we'll need a selection of photographs for new plates, as well as for publicity purposes.

I feel apologetic about adding to the complexities of your life, but then that's what comes of doing what and being who you are!

I've heard from Louis Santini, so I gather all that's under control to your satisfaction and the collection will be picked up from you on the 9th and released to REA Express on the 11th. The opening's just a month from tomorrow!

Bart Hayes' interestingly "different" introduction is in hand and I imagine you'll have the listing here next week, and, hopefully, the plates on their way too.

This brings my best greetings and continuing appreciation,

As ever,

Jim

James W. Foster, Jr.
Director

P.S. Would you please send us insurance valuations and furnish same to Santini? JWF

P.P.S. Your letter of July 2 has just come and many thanks for all the considerations therein. We'll

ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif. OLympia 7-1549

July 4, 1963

Dear Edith,

Enclosed is the statement about Morris' Time painting.

Morris finished a new oil, Nun of the Skull II 39"x51" which we sent to the Bolles Gallery together with his Priest which we borrowed back from its owner. It was barely dry, and we didn't have time to photograph it. Right now he's working on new pastels--more on the Kabuki, which he will be sending you.

Morris was very happy that you liked his Time painting. We're looking forward to your visit in August. Yesterday Mary Steele (Santa Barbara Museum) and an old friend of mine from Palo Alto school days who lives in Santa Barbara came in to the gallery. My friend's name is Harriet von de Breton, and she invited us to be her guests while we are in Santa Barbara. She is active in museum circles in Santa Barbara. Jim Foster was recently here, too, and said he'll be in again before he goes to Hawaai. I wonder who will be taking Tom Leavitt's place in Pasadena. Leavitt was getting pretty pap-artish, or at any rate, the museum was. I noticed I misspelled Pop, but maybe pap's a better word for it after all.

We had a real success with the Goedike show. We sold 27 out of 31.

Hooray, I have sold my house, and now have to find a place to live over here by the first of August, so you see I will be busy, but with the boys out of school, they can help.

Everyone is looking forward to your visit to Santa Barbara, and Harriet would love to have you stay at her house, but I imagine you will have other plans, or would prefer to be alone. She and Mary Steele are going to S.F. the day after your lecture, but she has offered her house for as long as we want to stay. Anyway, you can see how you feel.

We all send love.

Joan

TELEPHONE: JUdson 2-0150 • Executive Offices and Plant: 2231 West 110th Street, Cleveland 2, Ohio • Cable: WORLPUB NEW YORK

BOOK PUBLISHERS
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THE WORLD PUBLISHING COMPANY

119 West 57th Street • New York 19 • N.Y.

26 June 1963

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Miss Halpert:

Bill Targ, who is the Editor-in-Chief over here, has told me of a discussion he had with Paul Bennett, who urged us to track down a book idea that relates to you. I know that you have done a good deal of public speaking, and I gather that you have a great many provocative speeches and notes that might be related to what may loosely be referred to as "the art racket." It has occurred to us that, with some work, this material might be organized into a book. I wonder if you are interested in this, and shall look forward to hearing from you.

Yours faithfully,

John J. Simon

John J. Simon
Editor, Meridian Books

June 28, 1963

Mr. Fred S. Bartlett, Director
Colorado Springs Fine Arts Center
30 West Dale Street
Colorado Springs, Colo.

Dear Mr. Bartlett:

During the month of July we will be faced with vacations on the part of the various members of the Gallery. The result being our packing paintings here will be impossible.

I suggest you contact a professional picture packer, namely

W.S. Budworth
424 West 52nd Street
New York, N.Y.

Budworth will in turn call us and make arrangements for a pick up date.

Thanking you -

Sincerely yours

John Marin, Jr.

July 2, 1963

Mr. James W. Foster, Jr., Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Jim:

We are all set with Santini who will pick up the large portion of the collection at the warehouse tomorrow and the balance next Tuesday.

Just to make life difficult for the art world we have always reversed the system by listing measurements width before height. This seems far more correct than the existing custom as it refers to wall measurements. However you don't have to conform with my idiosyncrasies and may reverse the process to keep your record clean. One odd-ball in the business is enough.

The usual procedure in connection with lectures is that the institution pays all the expenses of transportation, accomodations, etc. plus an honorarium. In your case of course I would eliminate the honorarium and rather than be a house guest - which I abhor - I would undertake the hotel bill as well. The museum would be stuck for the transportation so that I am not listed as a scab entirely. Okay?

I am now enclosing the consignment which lists in detail the items for the exhibition together with insurance valuations so that you may place them on your policy before they are packed and shipped. As soon as I get to the country I will mail you a brief biographical sketch although the foreword of the first Corcoran show includes enough data to prove that I am authentic.

I'll be seein' you soon.

As ever,

EGH:lk

June 24, 1963

Mrs. Norah McGuinness
Irish Exhibition of Living Art
Kildare Street
Dublin, Ireland

Dear Mrs. McGuinness:

We are enclosing herewith our consignment form No. 7257 for the Georgia O'Keeffe painting which Mr. James Johnson Sweeney selected from our gallery for your exhibition, together with your loan form duly filled out. We would appreciate if you kindly sign and return the blue receipt form on arrival of the picture.

Thank you for your courtesy.

Sincerely yours,

Lottie Kreissman,
Secretary

July 1, 1963

Mrs. Marilyn Lutzker
39-77 48th Street
Long Island City 4, New York

Dear Mrs. Lutzker:

As I am leaving for my vacation shortly I would be most grateful to you if you would send me the information you promised when you called for your check.

Won't you be good enough to send this report immediately as otherwise all the time you put in would be of little value to us unless we understand your code.

Many thanks for your cooperation.

Sincerely,

ECH:lk

June 24, 1963

Mr. Gudmend Vigtel
Head of the Museum
Atlanta Art Association
1280 Peachtree Street, N.E.
Atlanta 9, Georgia

Dear Mr. Vigtel:

As you requested one hundred copies of ABC FOR COLLECTORS are being sent to you. A bill is enclosed and I want to call your attention to the fact that payment should not be made in the name of The Downtown Gallery but to the Edith Gregor Halpert Foundation. I was very pleased with the last paragraph and look forward to seeing you in the early fall. Best regards and good luck.

The gallery will be closed furing the summer months but I may be reached at my vacation hangout - Eden Hill Road, Newtown, Connecticut: the telephone number is Code 203, 426-4508.

Sincerely,

ECH:lk

P.S. No doubt you know that the Weber was actually acquired by the Regensteins. Perhaps you can wangle it from them for the museum at some future time. As a matter of fact I made that proviso when I sold this outstanding example of Weber's work.

4.

William A. McGonagle

Halemolile - 2036 Lee Place, Honolulu 17, Hawaii

re-awoken in me the desire to be there often & to revel in the many visual delights and stimuli that I feel are the essential tools of the business. I only wish I could get there often -

Do plan on coming to Hawaii in December. I am already counting on it & looking forward to your arrival.

I hope that Jim is working on the catalogue for S.B. - Hon - S.F. of your collection - I haven't heard a word about it recently.

June 20, 1963

Miss Katherine Gamble, Director
Montclair Art Museum
Montclair, New Jersey

Dear Katherine:

Will you please write a letter to Mrs. Halpert regarding your idea for having the Marin Show and the approximate dates you had in mind in 1964. We would like to have this letter for our records and would appreciate if you take care of this at your very earliest opportunity.

Sincerely,

John Marin, Jr.

JMJr:lk

June 25, 1963

Mr. Jerome A. Donson, Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Jerry:

This is in reply to your letter of June 14. Concerning the mistaken identity of the Rattner prints, there was no identification on the prints when we received them. We tried to identify by process of elimination. You are correct; "Elohim" was sold.

In my letter of May 14, to Mrs. Halpert, I reported that we had sent the Stasack print "Expelled" to Mr. Harold Tribolet in Chicago for restoration. Mrs. Halpert informed me that she preferred not to have the print restored; therefore, we must settle this matter through our insurance agent. It is in the process of being settled now.

Due to a typographical error, the Stasack print "Lady and Horse" was listed as being returned to you; however, it was sold. Therefore, everything balances out.

I was sorry to hear about the Ben Shahn silkscreen, "The Blind Botanist." I have reported this to our insurance agent and you will be contacted by an inspector to appraise the damage. Please hold this print for the insurance inspection.

Now, I hope that this will clarify all of the confusion. It was good to hear from you. I hope that we shall have less complicated dealings in the future.

Sincerely yours,

Allon T. Schoener,
Curator

ATS:dgw

the summer, I can arrange to send you a few of these serigraphs for your consideration. The only obligation on your part will be the expense involved in shipping charges both ways.

Do let me know whether you would like to have about six of the prints sent to you - and I will try to make as varied a selection as possible. Won't you please let

June 24, 1963

Mr. Abner D. Goldstine
Union Bank
Wilshire Boulevard at Western Avenue
Los Angeles 5, California

Dear Mr. Goldstine:

Thank you for your letter.

Unfortunately we have no photographic record of the Ben Shahn serigraphs. Furthermore because there are so few copies left in our inventory we have stopped consigning them to other galleries and I doubt whether any of Shahn's prints may be seen in California at this time besides the museums.

Meanwhile I am enclosing a list of those available together with prices. If you are not planning to be in New York before the 28th of June when we close for the summer, I can arrange to send you a few of these serigraphs for your consideration. The only obligation on your part will be the expense involved in shipping charges both ways.

Do let me know whether you would like to have about six of the prints sent to you - and I will try to make as varied a selection as possible. Won't you please let me know by return mail?

Sincerely,

EGH:lk

JAMES GRAHAM AND SONS

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Dealers in Oil Paintings and Works of Art

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June 28, 1963

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, 22, N. Y.

Dear Miss Halpert:

In answer to your letter of the 23rd, I would be very glad to give you a valuation on the Henri painting, photograph of which you enclosed, but we have not had any of this artist's paintings in some time; and also it would not be proper for us to make an appraisal without actually seeing the painting.

As Hirschl & Adler handle the estate of Robert Henri, I am sure they could give you a very competent valuation.

Sincerely yours,

James R. Graham

James R. Graham

Enc.

100 YEARS 1857-1957

THE PENNSYLVANIA STATE UNIVERSITY

UNIVERSITY PARK • PENNSYLVANIA

Office of the Dean
College of Home Economics
Home Economics Building

June 24, 1963

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

My dear Miss Halpert:

I especially appreciated your effort to find and then obtain a print of the painting drawn from 19th century "Folk Art" and symbolizing the family. Unfortunately, the Committee responsible for making the selection is not ready to make that one its choice.

As you suggest, it may be impossible to find what we are looking for. A scene from inside of a home might serve better than a portrait of family members. If, at any time, you find such a piece, we will be most appreciative of hearing from you. We, of course, will be glad to care for the expense of taking the photograph and sending it to us, if you will let us know the amount of that expense.

Thank you again so very much for your effort on our behalf.

Sincerely yours,

Grace M. Henderson

Grace M. Henderson, Dean

GMH:dp
6-22-63

June 21, 1963

Mr. Joseph S. Trovato
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York

Dear Mr. Trovato:

I don't recall whether you have been advised of this previously but now that I am cleaning up for the summer vacation I decided to write. Hahn Brothers delivered the Davis frame from The Armory Show, and much as I dislike bothering you about it, I think you should know the situation. Someone for some unknown reason had extended the masking tape from the glass right onto the frame itself causing serious damage so that it cannot be used again. When the tape was removed the gold leaf went with it and we will now have to order another frame for the Davis, which was in the Armory Show.

If this picture in its entirety was insured it may be a good idea to put in a claim for replacement as our framer advises us it cannot be repaired.

Sincerely,

RGH:lk

F

July 1, 1963

Mrs. Ira Julian
334 Cascade Avenue
Winston Salem,
North Carolina

Dear Mrs. Julian:

As I am trying to clean up everything before I leave on Wednesday for my summer's vacation, I am dashing off this note to you in the hope that we can settle the slight matter of return shipping charges you had Budworth bill us. The amount is $7.80 and I am sending you a statement together with the previous statement which is self-explanatory. In any event I would be most grateful if you would take care of this matter so that I may clear the file. Many thanks and have a nice summer.

Sincerely,

EGH:lk

Pd by Budworth

DES MOINES ART CENTER
GREENWOOD PARK, DES MOINES 12, IOWA, CR 7-4405

July 8, 1963

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Gentlemen:

Enclosed is a copy of a letter from the Corcoran Gallery. We did not understand the insurance form for the Stephen Greene "performance" and wrote them asking if we were to insure the Edith Halpert painting. They suggested we return the forms to you -- which we are doing.

Hope this is satisfactory.

Sincerely,

Anita Dorski
Secretary to Mr. Halley

Westinghouse Broadcasting Company, Inc.

Chanin Building · 122 East 42nd Street · New York 17, N. Y. · MUrray Hill 7-0808

RICHARD M. PACK
Vice President-Programming

June 20, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Again, my thanks, personal and corporate, for arranging that splendid showing of "America: The Artist's Eye" at your gallery.

When you put as much time, money, energy and belief into a project as we all have in this one, it is most gratifying to know from experts like yourself that we have succeeded!

Cordially,

Richard M. Pack

Richard M. Pack

RMP:ph

MRS. HOWARD C. JENSEN
43 WINSLOW ROAD, WHITE PLAINS, N. Y.

Westinghouse

June 22, 1963

Dear Mrs. Halpert -

Both Howard and I were so pleased by the marvelous turn-out for the party-screening on Wednesday. Everything about the occasion was so satisfactory - the setting, the guests and the reception the films recieved. Perhaps they have struck one small blow for American painting.

We so much appreciate your interest and your generosity in giving us this chance to show the films to an entirely new kind of audience.

Sincerely yours,

Amy Jensen

June 28, 1963

Mrs. Jean Lipman
Art in America
635 Madison Avenue
New York 22, New York

Dear Jean:

I am pleased that the Gaylor material I gave you was of assistance. Incidentally, if you are quoting from my two press releases I presume you will mention the fact accordingly. When I get out to the country and feel somewhat relaxed I will finish a little statement about Gaylor.

I would rather not comment about the Rivera murals as I have a complete correct story on the entire situation. Furthermore I don't recall the presence of John Sloan at any of our meetings, special or otherwise. From the very beginning I inaugurated an annual meeting of the artists on our roster, usually held early in September before the annual exhibition opening to discuss the events of the previous year and to prepare for the coming season. This continued until the mid-1950's when a number of the artists died within a short period. Subsequently I reduced the overall roster by transferring the middle group to the Alan Gallery (with Charles Alan) and the younger group to Nordness. These meetings are no longer held.

After this aside I want to repeat that I have a complete report of the Rivera material which was being completed in Radio City at the time when I organized the first Municipal art exhibition which opened two days after the destruction of the mural. Naturally I looked into the situation thoroughly at that time but I am not in a position to divulge the details. All this material is going to the Archives. Frankly I don't feel that that situation belongs in the Gaylor story. There are too many ramifications and too many misconceptions and I really think it is best to omit any reference to it except as a complete report.

As I mentioned I had not read Katharine Kuh's article and actually had not been aware of it. After you mentioned it I decided to read it in Newtown last week. Being loaded with a dictating machine, files, etc. I carelessly left the magazine on my seat as I dashed off in Bethel. Would it be possible

(cont'd)

DEALER CONSIGNMENT CONTRACT

The work (or works) of Art listed below has been consigned to the Wichita Art Museum Members, Inc., for their Rental-Sales Gallery for the purpose of rent and/ or sale for a period of not less than seven months.

Artist	Title	Medium	Size	Frame	Condition	Sale price

June 25, 1963

Mrs. William Chanler
Katonah Art Gallery
Katonah, New York

Dear Mrs. Chanler:

Is it too late to include one example by John Marin, one William Zorach watercolor and an Abraham Rattner sea painting in your forthcoming show relating to paintings on the sea? I understand this show has been scheduled for this summer and we would appreciate your reply so that we can make our arrangements accordingly.

Thank you for your courtesy.

Sincerely yours,

John Marin, Jr.

JMJr:lk

Corcoran Gallery of Art
Washington D. C.

July 3, 1963 C O P Y

Mr. Donald M. Halley, Jr.
Assistant Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Mr. Halley:

I am somewhat puzzled about the loan form from the Downtown Gallery. The Gallery has covered the painting for the duration of the tour.

We originally requested the loan for the traveling exhibition to run for approximately a year. Recently, we advised Mrs. Halpert that your showing had been added to the tour. Perhaps this caused some confusion.

We suggest that you return the form to the Downtown Gallery indicating that the Corcoran Gallery has placed the necessary insurance.

Sincerely yours,

Mary Hoffman Forbes
Registrar

We are off to Bermuda for a short holiday on the 4th & hope to see you soon after our return.

Fondest good wishes from

Willem. me.

Dorothy 1556 38th NYC.

June 23, 1963

AFA

June 21, 1963

Mr. William Alexander
The Mart
8805 Santa Monica Blvd.
Los Angeles 69, California

Dear Mr. Alexander:

When I received your letter I checked our records and find that the prices as indicated by you are correct. Somehow someone slipped up about making up a final consignment and I am therefore enclosing it at this time for verification. As these cost much more than the actual selling price indicated we certainly cannot increase the discount beyond the 33-1/3%. On the other hand I know that other consignees have raised the price and you may do so on the reconsignments you have in mind. I hope you have success with them.

I still hope to see you when I am in California. Best regards.

Sincerely,

BGH:lk

[redacted]

MUNSON-WILLIAMS-PROCTOR INSTITUTE
310 GENESEE STREET UTICA, NEW YORK

June 20,1963

Mrs. Edith Gregor Halpert
Downtown Galleries,
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Our Armory Show - 50th Anniversary Exhibition was a wonderful success and it could not have been so without your generous help and the generosity of many other lenders both here and abroad who made it possible.

The Utica exhibition was seen by over 40,000 visitors during the six weeks it was on view, which was not only a record attendance but most gratifying because of the enthusiasm and interest in the exhibition which has been expressed both by word and by the numerous complimentary letters we have received.

The Henry Street Settlement played a considerable role in the development of the exhibition and catalogue, and the New York presentation at the 69th Regiment Armory, under the Settlement's sponsorship, has also been most successful and a fitting conclusion to the commemoration.

With the close of the show in New York on April 28th, the loans of
* A.S.Cat. No.813, SERVANT GIRLS; 814, DANCE; 815, THE DOCTOR and 816, BABE LA TOUR, have been returned to you by the Ameridan Federation of Arts.

On behalf of the Munson-Williams-Proctor Institute and the Henry Street Settlement, I want to express our deep appreciation and warm thanks to you for your co-operation.

Sincerely,

Joseph S. Trovato

Joseph S. Trovato
Armory Show - 50th Anniversary Exhibition

jst;jwd

* which we purchased, has been returned to us, and we are pleased to have it in our collection.

You will be interested in the fact that I am having an exhibition of paintings and drawings by E.E. Cummings next fall. Whether it will be in the current location or at a hotel it really doesn't matter as I intend to become the American edition of Sam Salz and work by appointment [illegible] the gallery one more week and the doctor has told [illegible] on the verge of a cerebral hemorage, a heart attack or a stroke, [illegible] which appeal to me at the moment and I am really serious about [illegible] as far as the present arrangement is concerned before any of the above alternatives occur.

But above all, I am looking forward to seeing all three Gilberts. I can just see Virginia ripping the labels and putting Ohrbach's with a cat stitch. Boy will we have a gab fest when you return! It will probably take weeks to catch up. But what is most important is that you are so far ahead with your book and will be ready for publication before long.

Lots and lots of love.

As ever,

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 MADISON AVENUE NEW YORK 22

RALPH F. COLIN
ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

MURRAY HILL 8-7800
AREA CODE 212

CABLE ADDRESS
"ARTDEALAS, NEWYORK"

June 27, 1963

MEMORANDUM TO THE MEMBERS

I refer to my memorandum to you of June 17, 1963 in which I informed you that a Committee consisting of Charles Alan, Chairman, Grace Borgenicht Brandt, and Betty Parsons had submitted a "Code of Ethics" for the consideration of the Board and for the Board in turn to submit to the membership at the next meeting early in the fall.

At a Board meeting held on June 26, it was decided that a copy of the proposed Code of Ethics should be distributed among all the members at this time so that each member may consider the Code at length and be prepared with a considered opinion of it at the next Members meeting.

Accordingly, a copy of the proposed Code is enclosed herewith.

Ralph F. Colin
Administrative Vice President

RFC:jl A735
Enclosures

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

THE MUSEUM COLLECTIONS

26 June 1963

Dear Edith:

I have had a most interesting letter from Barbara Sargent, the wife of Martin v. B. Sargent, Minister of the American Church in Paris. You may remember Mrs. Sargent as the woman who organized in a most able and heroic way the defense of Bill Zorach against the attacks of patrioteers in Bath.

Mrs. Sargent has now organized a program for theatre, music and visual arts in connection with the American Church. She may write you to ask for your advice or help in connection with some of her work. I write you now to introduce her in case you shouldn't remember her part in the Battle of Bath.

My best wishes to you for a good summer.

Sincerely,

Alfred H. Barr Jr. (per RR)

Alfred H. Barr, Jr.

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51 Street
New York, New York

AHB:rr

(Dictated by Mr. Barr, signed in his absence.)

Let me have the list then. Put John Marin near the air conditioner and give him my best.

Meanwhile, if I were you, I would go out to Newtown and forget about a great many incompetent or vexatious people. In this list I am not including myself.

As ever,

Fred

Frederick S. Wight

FSW/rs

July 1, 1963

Mr. Stephen J. Schramm
The Marlin Firearms Co.
New Haven 2, Connecticut

Attention: Industrial Division

Dear Mr. Schramm:

Thank you for your letter. There is nothing that pleases me more than a happy report from a client.

During the thirty-seven years of the gallery we have endeavored to place works of art where they would be appreciated and enjoyed and I am always very happy when I learn that this has been accomplished not only for our mutual sales but also for the artist to whom this type of rapport creates the climate in which he can work towards greater creativity. And so, I remain,

Gratefully yours,

EGH:lk

P.S.: The gallery will be closed during the months of July and August but I hope to see you early in the fall.

Sloan Galleries of American Paintings, Valparaiso University, Valparaiso, Indiana

June 24, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Each year we try to add a painting of substance to the Sloan Collection. Two years ago we purchased "On the Quai" by William Galckens, a year ago this Spring we purchased "Rust Red Hills" by Georgia O'Keeffe, and last Fall we purchased "Fossil Canyon" by Kenneth Callahan.

Next year we hope to acquire a good example of Marin's watercolors. To help us in the process of selection, I am trying to organize an exhibition of his work to be shown at the Sloan Galleries for the period March 9 to April 19, 1964.

Since you handle the paintings of John Marin could you send examples of his work to this exhibit? If so, would it be too much to ask you to lend us about twenty paintings? We could show about ten more but I hope to borrow them from museums.

I don't know a great deal about the stages in Marin's development, but I think I'm more inclined to his work from 1910 to that of about 1932. I'm especially interested in his paintings of Manhattan. Perhaps half the paintings you would send us could be such paintings and the rest landscapes and seascapes.

I hope this request meets with your approval. And any suggestions you might have about paintings to be borrowed from museums would be greatly appreciated.

Sincerely,

Richard Brauer

Richard Brauer, Curator

do, since I haven't time to receive an answer from you before my departure. I want very much to keep both Rattner paintings. There is a perfect place in my living room for both and they do great things for me. I am therefore enclosing my check for $2,000 and I hope you will grant me the privilege of paying the balance of $1,000 a little later - say by September 1st or October 1st.

Actually, for your information, I am selling one of two Utrillo paintings that I bought some years ago. It will be on consignment at Knoedler's. This decision I just recently made as I felt that, in proportion to my desire and ability to buy other paintings I like, I had too many eggs in one basket with two Utrillos.

In regard to the Utrillo "Heliese" what I am doing is sensible, and in

on the proposition that the proposed relocation will free needed funds that can be used to advance the educational programs of the institution.

The Committee deems these reasons to be insubstantial, when gauged alongside the compelling public, educational, artistic and cultural imperatives that are at stake. Among the scores of communications that are pouring in, expressing shock, dismay and indignation over the projected termination of the Museum and dispersal of its collections, is the moving letter of June 27, 1963 addressed to you by the Assistant Director of the New York State Council on the Arts. The letter expresses the views of numerous persons concerned with the arts who are familiar with the significance, quality and singularity of The Cooper Union Museum collections:

> "Release of the information that the Cooper Union is studying plans for the possible discontinuance of its museum for the arts of decoration comes as a shock to the New York State Council on the Arts. It is hard to believe that your Board would sanction the dissolution of this unique museum at a time when more, not less, art resources are needed.
>
> The loss of the Cooper Union Museum would impoverish our city, our state and our country in its cultural resources because, in addition to providing a public museum facility, it has established a generous and all too rare policy of public consultancy and access to

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JAckson 7-2191
Cable address: WADATH

June 21, 1963

Mr. Stuart Davis
15 West 67th Street
New York, New York

Dear Mr. Davis:

It was most pleasant meeting you the other day and talking, and I am very excited that you will be in the silk screen project.

I stopped by the gallery Monday and picked up one of your caseins, Highstown Turn-Off of 1960, which seemed the most suitable for the project, but after discussing it with the printer, it doesn't look as if it would fit in very well with the format, or sheet size, I really mean, of the portfolio which is 18 x 20". This casein is 11 1/8 by 15", which is pretty skimpy in 18 x 20" and not too good in proportion. I wonder if there would be any possibility of your preparing a design especially for this portfolio. You could use any size margin you wanted, but I would think it well to keep the design as big as possible, 2 inches or so would be plenty margin.

I hate to bother you with this, but I'm sure you would want to have your design well tailored to the sheet, and I really don't think that Highstown Turn-off or the other two gouaches which I saw at the gallery would fill out the page the way you would them to.

I'll be going off to Europe July 19th and have asked the other artists to have their designs in before that so I could pass them on to the printer before I went away. If that would be too short a time for you, I could have him get the design from you, or you could send it to him after I've gone.

One other thought - Highstown is signed in ink. I don't believe there will be a signature on any of the other pieces, and I wonder what you think about reproducing a signature in silk screen, although I notice you did that in the small print, Ivy League. Somehow it gives me a feeling of "reproduction" more than I want to see.

It looks now as if we may be able to get the portfolio out early next winter in time for Christmas.

Very cordially yours,

Samuel J. Wagstaff, Jr.

Samuel J. Wagstaff, Jr.
Curator of Paintings

SJW:jb

Maybe even "avant avant garde" if you get what I mean, since a lot of your people go farther back than the new comers.

In other words, paradox, and honestly, I meant it as praise. But if — but right now I begin to feel I'm flogging away at a tired old idea — or maybe I'm just tired myself.

I hope, though, that this may clear things up a little. If it doesn't obscure them. And remember, I meant well — and still do!

Best,

Bob

PRATT INSTITUTE BROOKLYN 5 · NEW YORK

THE ART SCHOOL

ok 7/1/63

July 2, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert,

Dean Christ-Janer has informed me that I am being considered for an award from the Halpert Foundation in the amount of $500.00. I would like to take this opportunity to thank you; and to state some of my qualifications and needs.

You have probably received some information from Pratt as to my records and financial situation, so I will be as brief as possible. I have been able to maintain a reasonably high level of scholarship; and last year received both the Ajootian Award for Figure Drawing and the Art Alumni Fund Award.

I will, of course, use whatever aid is awarded to me to help with both tuition and expenses during my Senior year. It is for this reason that the award would be of most use to me as close to the beginning of the fall semester as is possible.

Thank you again for your interest and consideration.

Sincerely yours,

Richard Hefter

Richard Hefter, Senior Student
Department of Graphic Arts

RH:kvh

June 25, 1963

Mr. Donald Gallup
Yale University Library
New Haven, Connecticut

Dear Mr. Gallup:

Thank you for your very kind letter.

Would it be possible for me to refer to the records in your Stieglitz collection during the summer months? I am spending July and August in Newtown, Connecticut and could arrange to motor to New Haven during that period after I relax from my season's activities. Of course I would give you sufficient notice and would try to complete the job within one or two days.

I look forward to hearing from you shortly, so that I can make some tentative plans.

Sincerely,

DGH:lk

ADVERTISERS TELEPHONE SERVICE

CORPORATION

200 WEST 34th STREET, NEW YORK 1, N. Y.

June 21 1963

Grantham Gallery
32 East 51 St
New York NY

Dear Mr. Gonson:

The cost of telephone answering service is as follows. A rate of $10.00 per month will cover your line from 9 AM to 6 PM on Monday through Friday.

The N.Y. Tel. Co. charges $3.75 to connect the service to your line, and $2.50 as a monthly rental fee (called mileage)

The service can give out any information you wish given to your callers, and would keep a record of every message received giving you the particulars of each call.

May we serve you again this coming season.

Yours truly
Guy Brooks

H. FISCHER-HANSEN — R. V. HEMMINGSEN
LANDSRETSSAGFØRERE

K. HAULRIG
LANDSRETSSAGFØRER

P. THORLACIUS
LANDSRETSSAGFØRER

KØBENHAVN K.,
KRONPRINSESSEGADE 2
Tlf. Minerva (01 : 54) *3401
Postgiro-konto: 325 60
Telegr.-Adr.: LEXCOPEN

5th July, 1963.

RVH/mdl

Miss Edith Gregor Halpert.
The Downtown Gallery,
32 East 51 Street,
New York 22. N.Y.

Dear Miss Halpert,

I should like to remind you of my letter of the 3rd May, 1963 regarding the planned exhibition of the works of the painter Ben Shahn.

I have been in contact with the American Embassy of Copenhagen, and I understand that they are willing to help in having the exhibition carried through.

The Embassy would, however, just as I, like to have a rough calculation of the expenses in connection with the forwarding of the works from America.

Please let me have some information about this, if possible.

Yours sincerely,

R. V. Hemmingsen.

THE AMERICAN FEDERATION OF ARTS 41 East 65th Street, New York 21

June 25, 1963

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

We have informed our insurance company of the damage to your painting, COLOSSAL LUCK by Harnett. An adjustor will make an appointment to see the painting before June 28th.

Sincerely yours,

Virginia Chase

Virginia Chase
Registrar

cc: Boston Insurance Company
cc: General Adjustment Bureau

Ben Shahn

June 24, 1963

Mr. Martin Bressler
Schulman & Bressler
5 Hanover Square
New York 4, N. Y.

Dear Mr. Bressler:

Upon receipt of your letter I checked our records carefully and could find no correspondence nor copy of invoice relating to the National Telefilm Associates. I have also looked in my personal library and could find no booklet entitled THE WORLD OF SHOLOM ALEICHEM.

The only material we have comprises the two programs issued for the plays one held at the Barbizon Plaza on May, 1953; the other at the State College of Pennsylvania with the production credited to Bnai Brith Hillel Foundation in December of 1955. Each of these has one reproduction but the drawings were never in our possession.

If you can send me the booklet mentioned, I will look through our photographic file and do all I can to help you in this matter. Ben Shahn frequently carries out such transactions directly and we are not always aware of the conditions under which those are produced and therefore can be of little assistance in such matters. When the booklet arrives I will again check our records and will communicate with you.

Sincerely,

DOH:lk

July 16 - 63.

SILVER LAKE
NEW HAMPSHIRE

Dear Mrs Halpert -

Thanks for your letter. The Boston air shuttle is off this year but the Boston-Portland one is still on - flew from Boston at 10.35 AM & 4.10 P.M. from Portland 1 P.M & 2.55 P.M. The air trip is about 45 minutes & the trips here from P. is about an hour. Had so much planned to do here till the first of August.

Due to the recent breaks in & feel that paintings, mss should be packed & put in storage. Do you know of any good ware-

"3. To provide and maintain a school for the instruction of respectable females in the arts of design ...."

2. In his letter accompanying the Deed of Trust, Peter Cooper made reference to his having provided seven rooms to be forever devoted to a Female School of Design, and expressed his desire that the trustees appropriate monies out of the rents received toward meeting the expenses of such school. In the same letter, he described the arrangements he had made for the walls of the reading room and collections room to accommodate books, maps, paintings and other objects of interest. "And when a sufficient collection of the works of art, science and nature can be obtained, I propose that glass cases shall be arranged around the walls ... forming alcoves around the entire floor for the preservation of the same."

3. The Cooper Union Museum is the only museum in this country devoted exclusively to the decorative arts and the arts of design. The collection is unique, invaluable and irreplaceable, and some of the drawings and assembled historic objects may be justly described as priceless. The character of the Museum was early stamped upon it by Peter Cooper's two granddaughters, Sarah Cooper Hewitt and Eleanor Garnier Hewitt (daughters of Abram

June 24, 1963

Mr. Peter Pollack, Director
American Federation of Arts
41 East 65th Street
New York 21, N. Y.

Dear Peter,

It has just occurred to me that I have had no word from you regarding the damage reported in connection with the Harnett painting entitled COLOSSAL LUCK. I wrote to you on June 10th after the heart rending conversation I had with one of your young assistants but to date this matter has received no attention.

As I am leaving for the summer on June 28th, I am very eager to have this matter attended to the earliest possible moment. Won't you please get in touch with your insurance broker or with the institution responsible for the damage. Cheerio.

EGH:lk